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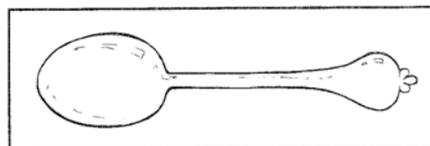
'The Silver Spoon Club'

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COVER

- A William III Silver Ribbed Rattail Lace-back & Front Trefid Spoon
London 1696 by John Smith
See: The Postal Auction, Lot 111, page 34

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Introduction

Over the last week I have listened to wonderful feedback by members who attended the Fakes & Forgeries seminar, which was held at Goldsmiths' Hall on the 22nd November. I am not too sure whether it was the roast beef lunch with all the trimmings, and seconds if wanted, or the fake Ashley-Russell silver spoons that were shown and handled that received most comments, but I do know that it was all enjoyed. For those that have not been, The Goldsmiths' Hall will be repeating this in the future and I will let you know as soon as I do.

As you may have seen, I have, yet again, changed the date of the postal auction to the 16th December. Maybe, one day I will be so organised that we will all reminisce of those hectic days, but then again I think we have visited this before! Whilst on the subject of the postal auction, I have decided that from the next issue there will be a minimum vendors charge of £2.50 per Lot and an unsold fee of £2.50 per Lot, as Matthew and I are spending so much time photographing and listing the spoons.

Oh! A bit of gossip, we had Arnold Schwarzenegger in the shop a few weeks ago, but sadly have to say he left empty handed. Clearly not as good as President Clinton and therefore will not be offered an honorary membership to The Finial! And, I know Christmas is on its way as we had the Burlington Arcade Christmas lights switching on ceremony, done beautifully by Helena Bonham Carter.

Wishing you a very Merry Christmas,
Daniel.

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You Can't Take Picnic Spoons to The Cricket

By Daily Telegraph Reporter

(A number of members sent in this article, published in The Daily Telegraph, 12th August 2010)

AN ELDERLY couple was refused entry to a county cricket match at a quiet seaside ground because they would not hand over their spoons. Mike Russell, 72 and his wife Carol, 70, had brought strawberries and cream to eat during a day out at Colwyn Bay Cricket Club, in North Wales. But they fell foul of an England and Wales Cricket Board (ECB) ban on metal cutlery. "We're not a pair of hoodies, we're grandparents," Mr Russell said yesterday. "It's a little friendly ground. I thought, I'm not paying £15 to come in and not have my picnic."

The couple had planned to watch Glamorgan Dragons and Lancashire Lightning in a NatWest Pro40 League match. When they arrived at the ground, in Rhos-on-Sea, they were told they had to go through security checks. "A woman asked to search my bag and she brought out these two spoons which we were going to use for our strawberries and cream," Mrs Russell said. "She said 'you can't take these in'."

The couple were told they would have to leave the spoons and a stainless steel flask outside. "I have taken cutlery to Lord's and every cricket ground in the country", Mrs Russell added. The couple, from Stockport, Greater Manchester, said they had taken spoons into the ground on other occasions with out a problem.

Tom Birchall, a committee member at the club, said the security checks were "completely overboard" and that many fans had complained of having items confiscated. But a spokesman for Glamorgan Cricket said the searches were in line with ECB guidelines. She added: "Metal cutlery is not allowed into any grounds under any circumstances."

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A Path through the Thistles A Family of Related Marks on Scottish Silver

By Laurence Joyce



Fig. 1



Fig. 2



Fig. 3

An earlier article on this subject showed the similarity of punches used on three spoons (Figs. 1, 2 and 3): a stylised thistle, referred to here as ‘thistle A’, and a ‘G.R’ stamp used in full or half-stamped (*An Unascribed Thistle Mark*, The Finial, July/August 2008). Since publication of that article several other spoons bearing similar marks have come to light, most recently at Woolley & Wallis’s sale in January 2009. These spoons, ascribed to George Ritchie of Arbroath in the catalogue, though Henry Stuart Fotheringham, writing on the Assay Office Scotland website, expresses reservations about this attribution, comprised: Lot 98, three fiddle & shell tablespoons, two marked ‘G.R’/‘thistle A’/‘G.R’ and a third bearing Glasgow marks for 1836 (Figs. 4 & 5);



Fig. 4



Fig. 5

Lot 99, a Kings pattern tablespoon, bearing a very different kind of thistle, referred to here as ‘thistle B’ – marked ‘G.R’/‘thistle B’/‘G.R’/‘thistle B’ (Fig. 6); and, Lot 100, a fiddle & shell toddy ladle marked ‘G.R’/‘thistle A’/‘G.R’ (Fig. 7). The two thistle punches, A and B, along with the ‘G.R’ stamp, provide links to other loosely related groups of marks.



Fig. 6



Fig. 7

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Fig. 11



Fig. 12



Fig. 13

A photograph of this mark can be found on Richard Turner's CD, again in the Greenock folder, where its name is given as "A.C, G, anchor Greenock – TD" (Fig. 13). This 'G2' punch, in which the form of the letter is much further from the left-hand edge of the indented portion, seems to connect to a couple of items apparently outside the main body of this family marks: a soup ladle sold at Curr and Dewar in Dundee in April last year, and a teaspoon purchased at Spitalfields market in the same month (Figs. 14 & 15). The Pot of Lilies stamps on these last two items clearly indicates a connection with Dundee, and this connection will be explored at a later date.



Fig. 14



Fig. 15

But there is one further mystifying connection: look at this mark (Fig. 16) taken from a Hanoverian tablespoon of around 1760 made by William Crow of Canongate and sold at the Woolley & Wallis auction in January 2009, where it was Lot 130. Now look again at the unascrbed thistle mark (Thistle A) mentioned at the beginning of this article (Figs. 1– 4, 7 & 8) and observe the two curved indentations in the top of the punch, above the thistle itself: they are in exactly the right place to be the vestiges of the two 'balls' floating above the thistle in the William Crow punch. Part of the William Crow punch appears to have been deliberately filed away at some stage, and the punch re-used. The measurements of both marks confirms that this is a plausible explanation², and a superimposition of one image on the other in Adobe Photoshop (Fig. 7 on Fig 16) shows that they are an exact fit, even down to the triangular indent on the right-hand edge of the punch (Fig. 17).



Fig. 16



Fig. 17

In his *Scottish and Gold and Silver Work* (rev Henry Steuart Fotheringham 1999) Ian Finlay writes: "There are in addition some anomalous marks, particularly two associated with William Crow. One of them is an animal usually described as a cat, which may be meant to mimic the English lion passant mark. The other is a crowned thistle, which Jackson illustrated upside-down in his table of unascrbed Scottish marks. The significance of these two marks, if there is any, has not yet come to light. It must be remembered that Crow moved to Dumfries and the crowned thistle mark may therefore relate to his work there, rather than in Canongate"³.

With the exception of the William Crow spoon, all of the items mentioned in this article fall stylistically within a date range of 1810 – 40. The unascrbed thistle mark (Thistle A), which in its complete undamaged form belonged to Crow 50 years earlier, is the only clue that reaches outside the family of marks, but it seems to be insufficient evidence on which to hazard a guess at a location for these items. The anchor, and possibly also the stylised tree/exclamation mark, might suggest Greenock as a possible source of manufacture, but wherever these spoons originate, it looks to be a long way from George Ritchie's Arbroath.

I would, of course, be delighted to hear from any Finial members possessing items with marks that fall within the family described above, especially if they occur in combination with any other mark that links them to a person, a place or a time.

Notes

1. Please note that the two G punches mentioned in this article do not resemble the G punch found on pieces by David Gray at Dumfries.
2. The Thistle A mark shown in figs 1 and 17 measures 3.0mm along its base with sides each of 3.25mm narrowing to the indented top, which measures 2.8mm across. The William Crow mark shown in fig 16 measures 3.0mm along its base with sides each of 5.5mm.
3. William Crow became a burges in Dumfries by purchase as a stranger on 18 December 1769, and the Edinburgh Assay Office site gives 1798 as the last mention.

A Trefid Variant

By David Orfeur



The Trefid spoon shown, which represents a variation upon a theme, and which bears the maker's mark of Anthony Nelme, and also the London date letter for 1691, is to me interesting in its maker, its design, and its original owning family.



Although I have seen small Trefid spoons, which could have been used for tea, coffee, chocolate or sweetmeats¹, and also forks, I have not before encountered a full-sized spoon with a terminal that consists of a central trefoil motif with angled cleats on either side. I also show a small fork of c.1685, maker 'IH', which has a similar but simpler ending to the handle. This was a striking variant, but by reason of its scarcity, it could not have been particularly popular at the time in the case of larger spoons, but is nevertheless interesting.



The deeply struck maker's mark overstrikes another, and certainly I have not seen Nelme's mark previously on a spoon. Indeed, he is renowned for larger and important pieces of great workmanship. Arthur Grimwade states that '*Nelme's work shows effects of the Huguenot influence*'.²



Jackson records Nelme's mark, prior to the introduction of the Britannia Standard in 1697, in 1689/90 and 1691/92, the latter coinciding with this spoon. The pre Britannia, Britannia, and post Britannia marks are remarkably similar.



It would indeed be very interesting to identify other spoons of this unusual design in order perhaps to ascertain the identity of the actual maker.

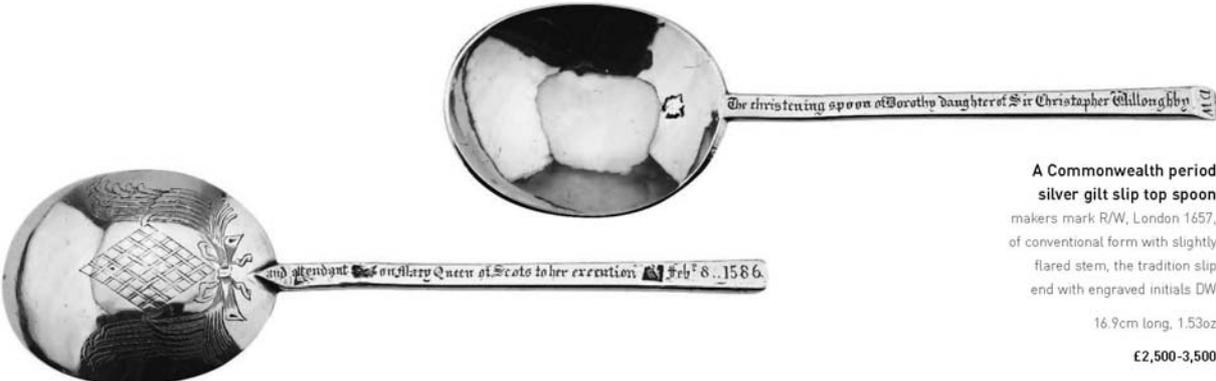
The crest, 'Within a Ring Gules garnished Or set at the top with a Diamond proper two Serpents intertwined proper' was granted in 1568 by Queen Elizabeth to Richard Master, Doctor of Physick and Physician to the Queen. He died in 1587. The original owner of the spoon would have been Thomas Master M.P. of the Abbey, Cirencester, which lands were bestowed upon the Master family by the great Queen in 1564. Another link with Cirencester is that its parish church possesses the secular Boleyn Cup, since used for Communion. The legend is that this magnificent cup of 1535/36, of London make, was made for Queen Anne Boleyn, and was subsequently given to Doctor Master by a grateful Queen Elizabeth, daughter of the original owner, and later granted by him, or a descendant of his, to the church, where it can still be seen in its glass safe.³

So, once again, a simple spoon that has stories to tell.

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York: Edward Jackson And Timing of Date Letter Change 1817

By Richard Jonas

I am very grateful to Michael Baggott for publishing his excellent book on *York Hallmarks 1776-1858* and, particularly, for transcribing the York Assay Office Ledger 1805-1821. It complements Martin Gubbins earlier book, which I have always found very useful.

Martin Gubbins allocates date letter 'd' to 1815/16 & 1816/17 but is uncertain as to precisely when it changed to 'f'. After speculating that the Assay Office was run in a careless fashion, he set out his argument in two paragraphs on page 40 of *York Assay Office and Silversmiths 1776-1858*: "*The letter 'd' for 1815 occurs with the makers mark 'JB' over 'WW' as would be expected, but the 'e' for 1816 has not been met. Jackson shows it only as 'date letter recorded' so again there is a probability that it was omitted and that 'd' lasted for two years, 1815 and 1816*" and "*In the next year outside evidence can again be brought to bear. On 10th July 1817 Edward Jackson, who had very recently set up in business, is shown in the Assay Office ledger as submitting his first parcel of silver, the earliest date letter seen with 'EJ' is 'f' which should be 1817. The last date letter seen with 'EJ' is 'n' which, by continuing the letter sequence, should be 1824. On 24th July 1824 Edward Jackson's entire premises were put up for sale following his bankruptcy. So, provided the changes of date letter had occurred by the middle of the year, both 1817 and 1824 date letters appear correct*".



The marks shown above are from an Old English pattern tablespoon of good quality and are the only example of an Edward Jackson item with date letter 'd' that I have seen. I think it is likely that it was one of 11 tablespoons that were assayed on 24th July 1817 which would indicate that the date letter didn't change until after that date.

The first items made by Edward Jackson recorded in the Duty Book were 60 gold rings weighing 3-13-0oz assayed on May 9th. The next lot, as Martin Gubbins says, were the first lot of silver on July 10th; this lot comprised 1 butter ladle, 2 skewers, a toast rack, 21 caddy ladles, 5 mustard spoons and 16 egg spoons, totalling 31-13-0oz. The third lot was on July 24th and comprised 1 pair gold buttons (0-4-12oz), 12 small teaspoons, 12 small teaspoons, 11 tablespoons and 6 forks totalling 50-11-0oz.

There followed three further lots of silver on July 18th, August 1st and August 19th. None of these contained tablespoons, although the last included 4 fiddle tablespoons. It seems probable that the 11 tablespoons on July 24th were what we now call Old English as he sent three further lots of silver for assay on August 22nd & August 29th, each of which contained tablespoons, those on August 22nd being described as 2 plain tablespoons and the other two lots with no defining description. On September 2nd Messrs Barber & Co. sent a parcel containing 18 fiddle table forks so I think the probability is that Old English items were either undefined or described as plain but the York Assay Office was not necessarily consistent! It is, of course, possible that the mark that I have shown is one of the two assayed on August 22nd but I think it is more likely to be from those of July 24th.

If anyone can provide further information on Edward Jackson 'd' items, I would very much like to hear from them through the Finial. With regard to Martin Gubbins' argument for the date letter 'n' for 1824/25, there is no York Duty Book available to, possibly, help find confirmation of his allocation.

Andreas Sperl - Maker of Captain's Spoons

At Pärnu (*Pernau*) from 1802 to 1841

By Jürgen Beyer

In a recent issue of this journal (Mar/Apr '2010, page 12 & 13), Anne Graham published a short, but intriguing account of a so-called captain's spoon from Pärnu (this coastal town in present-day Estonia and nineteenth-century Livonia was earlier internationally better known under its German name *Pernau*). The spoon is inscribed '*Jacob Jacke & Co. Pernau 1839*' and '*RJB*'. It carries the Pärnu assay mark and the mark 'A.S'. Graham assumes that 'A.S' stands for the silversmith who made the spoon and 'RJB' for the captain who received it as a gift from the firm Jacob Jacke & Co. at Pärnu. Furthermore she expresses her hopes that one day it will be possible to identify the persons behind the initials¹.

The identification of 'RJB' appears to be feasible. The archives of the trading firm Jacob Jacke & Co. are preserved fairly completely at the Estonian Historical Archives at Tartu (German: *Dorpat*), comprising over 5600 records from the years 1734 to 1940. In many long rows of account books one might find the expenditure for this spoon and for many similar spoons together with mention of 'RJB' in conjunction with some business deal.

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Sperl worked at Pärnu until about 1811 when he moved to the countryside some ten miles north of Pärnu, where he ran the large dairy farm (*Hoflage*) Parisselja (German: *Parris*) attached to the manor Halinga (German: *Hallick*). He continued, however, to work there part-time as a gold and silversmith, at least until 1819 when there was some dispute about his entitlement to be a member of the Pärnu guild despite his absence. At about the same time, a former servant on the farm sued Sperl, claiming not to have received his full salary⁶.

Later, however, Sperl seems to have moved back to Pärnu for good, since the inventory after the couple's death does not mention any items located outside the town⁷. The records containing the inventory make it clear that Sperl left no heirs. At times Sperl is called a gold and silver worker, at

Continued overleaf...

others a master goldsmith. This variation seems to derive from changes in the Pärnu guild structure and in Sperl's form of membership. The details of Sperl's life could be described more fully with the help of archival records, but the aim of this article was to identify 'A.S', not to give a biography of him.

Sperl obviously produced items other than just the 1839 spoon. It has been possible to find references to a name plate (1802)⁸, a beaker (1805)⁹ and further captain's spoons (1826¹⁰, 1828¹¹ and 1835¹²). Of undated works there are a basket for sweets¹³ as well as pairs of salt bowls¹⁴, of flambeaux¹⁵ and of table forks¹⁶. Sperl probably also made a chalice¹⁷. He does not, however, seem to have produced peasant brooches as did several other silversmiths in the area¹⁸. Sperl not only produced captain's spoons for Jacob Jacke & Co. but also for the competing Pärnu firms Hans Diedrich Schmidt and Heinz Harder & Co.

Countless silver spoons bearing the names of trading firms or shipbrokers from harbour towns between Szczecin (German: *Stettin*) and St Petersburg are preserved from the period c.1770 to 1900. The majority of these spoons date from the first half of the nineteenth century¹⁹. According to Ulf Hamran, each firm used a special design for its spoons, which remained unchanged for long periods even if another silversmith started to produce them²⁰. In the case Hamran refers to, the first silversmith had ended his career when the next one took over²¹. However, Sperl's spoons of 1826, 1828 and 1839 all used the same design, even though the first and the third were produced for Jacob Jacke & Co., while the second was made for Hans Diedrich Schmidt. The longevity of the designs may cause some confusion in dating captain's spoons.

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The new owner's name or initials were possibly first added to the spoon in the captain's hometown³¹. Captain's spoons were later often re-used as gifts, for instance on the occasion of baptisms, confirmations or weddings. Some of the inscriptions, and maybe also 'RJB' on Anne Graham's spoon, thus date from such later occasions³². Since many of the spoons preserved today show traces of wear and tear, their function was not restricted to the exchange of gifts, they were in daily use.

Future research in the archives might not only, as stated above, provide an explanation for the initials 'RJB', it might also tell whether the firm Jacob Jacke & Co. held a stock of spoons or whether the spoons were made from scratch in each individual case. The records might reveal as well whether we are here, indeed, dealing with a captain's spoon after all; there is some evidence for spoons being given to pilots and officers³³. Possibly we could learn from the archives whether the new owner's name or initials were engraved already at Pärnu or whether the captain had this done back home. The Estonian Historical Archives also hold the large archives of two other spoons,

from issuing trading firms, Hans Diedrich Schmidt at Pärnu and Thomas Clayhills & Sohn at Tallinn (German: *Reval*). With some luck the trading firms' archives might allow one to reconstruct the actual context in which captain's spoons were given. It will probably also be possible to tell whether the trading firms, as has been suggested³⁴, always relied on the same silversmiths to produce their spoons. So far, scholars have only been able to work with assumptions, based on the surviving spoons and on family traditions through two or more generations.

Notes

1. Anne Graham, 'A captain's spoon from Pernau, Estonia?', *The Finial* 20:4 (2010), 12f.
2. H[einrich] Laakmann, *Das Bürgerbuch von Pernau*, 2 vols. (Tartu, 1936-39), no. 1161.
3. Tyra Borg, *Guld- och silversmeder i Finland. Deras stämplat och arbeten 1373-1873* (Helsinki, 1935).
4. Annelore Leistikow, *Baltisches Silber* (Lüneburg, 1996), p. 277.
5. Kaalu Kirme, *Eesti hõbe. 800 aastat hõbe- ja kullassepakunsti Eestis* (Tallinn, 2000), pp. 175f., 198, 246, 270.
6. Tartu, Estonian Historical Archives (EHA): 1000-1-3450; EHA: 951-2-5217. On the manor and the farm, cf. Hans Feldmann & Heinz von zur Mühlen (eds.), *Baltisches historisches Ortslexikon*, vol. 1: Estland (einschließlich Nordlivland), by Gertrud Westermann (Cologne & Vienna, 1985), pp. 98, 433.
7. EHA: 1000-1-7495.
8. Kirme, *Eesti hõbe* (as in n. **Error! Bookmark not defined.**), p. 175, 246.
9. Kirme, *Eesti hõbe* (as in n. **Error! Bookmark not defined.**), pp. 175, 246.
10. Leistikow, *Baltisches Silber* (as in n. **Error! Bookmark not defined.**), pp. 224 (ill.).
11. A. Westers, 'Oostzeelepels in de verzameling von het Kapiteinshuis Pekela,' *Kapiteinshuis Pekela/Stichting Westers. Jaarverslag 2004*, 8-16, here 14, no. 40 (ill.).
12. Westers, 'Oostzeelepels' (as in n. **Error! Bookmark not defined.**), 14, no. 41 (ill.). Possibly some of the five captain's spoons from Pärnu (1828 to 1837) listed in Henning Henningsen, 'Königsberg- og Rigaskeer. Et kapitel af kaptajns gavernes historie,' *Aust-Agder-Arv* 1965/66, 64-76, here 73, were also made by Sperl as well as a number of the 38 Pärnu spoons registered on the Danish island of Ærø (Kaj Johansen, 'Registrering af skipperskeer,' *Marstal Søfartsmuseum* 1992, [6]-[11], here [9], not mentioning the dates).
13. Kirme, *Eesti hõbe* (as in n. **Error! Bookmark not defined.**), p. 175, 246.
14. Leistikow, *Baltisches Silber* (as in n. **Error! Bookmark not defined.**), p. 179 (ill.).
15. Kirme, *Eesti hõbe* (as in n. **Error! Bookmark not defined.**), pp. 175, 176 (ill.), 246.
16. Walter Brown, 'Collecting Russian flatware. A few notes for beginners,' *The Finial* 19:2 (2008), 9-11, here 11 (ill.).
17. Kirme, *Eesti hõbe* (as in n. **Error! Bookmark not defined.**), pp. 198, 246. It is not quite clear whether Kirme describes the same chalice as the Estonian registry of antiquities (<http://register.muinas.ee/?menuID=monument&action=view&id=6160>) which adds that the chalice was donated as late as 1846. Kirme expresses some doubts as to Sperl's authorship.
18. Kaalu Kirme, *Eesti sõled* (Tallinn, 2000).
19. Some of the more substantial publications on this subject are: H[enning] H[enningsen], 'Kaptajns gaver,' *Årbog. Udgivet af Selskabet „Handels- og Søfartsmuseets Venner“* 1964, 132-138; Henningsen, 'Königsberg- og Rigaskeer' (as in n. **Error! Bookmark not defined.**) (mentioning also silver spoons handed out on the Norwegian coast, pp. 66f.); U[lf] H[amran], '... til at købe en ny hat for,' *Aust-Agder-Arv* 1965/66, 77-81; Chr[istian] Waagepetersen & Henning Henningsen, 'Skipperskeer,' *Skalk* 1969:3, 11-14; Henrik Vensild, 'De sejlede østpå – og fik sølvskeer,' *Fra Bornholms Museum* 1989/90, 67-76; Johansen, 'Registrering' (as in n. **Error! Bookmark not defined.**); Leistikow, *Baltisches Silber* (as in n. **Error! Bookmark not defined.**), p. 199; Westers, 'Oostzeelepels' (as in n. **Error! Bookmark not defined.**). Unfortunately, I had no access to [Hendrik A[ndries] Hachmer,] *Met de groeten uit Riga. Herinneringen aan de Oostzeevaart*, 2nd ed. (Assen, 2007).
20. Hamran, '... til at købe en ny hat for' (as in n. **Error! Bookmark not defined.**), 81.
21. Leistikow, *Baltisches Silber* (as in n. **Error! Bookmark not defined.**), pp. 318, 333.
22. Westers, 'Oostzeelepels' (as in n. **Error! Bookmark not defined.**), 8.
23. Westers, 'Oostzeelepels' (as in n. **Error! Bookmark not defined.**), 8.
24. Johansen, 'Registrering' (as in n. **Error! Bookmark not defined.**), [10].
25. Henningsen, 'Königsberg- og Rigaskeer' (as in n. **Error! Bookmark not defined.**), 66; Vensild, 'De sejlede østpå' (as in n. **Error! Bookmark not defined.**), 74.
26. Henningsen, 'Königsberg- og Rigaskeer' (as in n. **Error! Bookmark not defined.**), 66; Vensild, 'De sejlede østpå' (as in n. **Error! Bookmark not defined.**), 74.
27. Henningsen, 'Königsberg- og Rigaskeer' (as in n. **Error! Bookmark not defined.**), 66; Vensild, 'De sejlede østpå' (as in n. **Error! Bookmark not defined.**), 68. Given the sheer number of spoons preserved, this cannot have been the only reason for giving spoons. There are, for instance, 17 spoons of the firm Ernst Castell at Königsberg, covering the years 1862 to 1870, known from the island of Ærø alone (Johansen, 'Registrering' (as in n. **Error! Bookmark not defined.**), [9]).
28. Hamran, '... til at købe en ny hat for' (as in n. **Error! Bookmark not defined.**), 77; Anja Salminen, 'Kapteeninlusikka,' *Kapsäkki. Pohjanmaan Museon tiedotuslehti* 2010:1, 36f.
29. Henningsen, 'Kaptajns gaver,' (as in n. **Error! Bookmark not defined.**), 132; Henningsen, 'Königsberg- og Rigaskeer' (as in n. **Error! Bookmark not defined.**), 66; Tove Kjarboe, 'Ærøsk sølv,' *Fynske årbøger* 1977, 101-120, here 102; Walter Brown, ['Feedback,'] *The Finial* 20:6 (2010), 10.
30. Henningsen, 'Kaptajns gaver,' (as in n. **Error! Bookmark not defined.**); Henningsen, 'Königsberg- og Rigaskeer' (as in n. **Error! Bookmark not defined.**), 64-66, 68; Dokumentenbussen in de verzameling von het Kapiteinshuis Pekela, *Kapiteinshuis Pekela/Stichting Westers. Jaarverslag 2004*, 6-8.
31. Henningsen, 'Königsberg- og Rigaskeer' (as in n. **Error! Bookmark not defined.**), 69.
32. Henningsen, 'Kaptajns gaver,' (as in n. **Error! Bookmark not defined.**), 133; Johansen, 'Registrering' (as in n. **Error! Bookmark not defined.**), [10]; Henrik Vensild, 'Nyt fra Bornholms Museum 1994-1995,' *Fra Bornholms Museum* 1994/95, 3-14, here 5f. Some examples for this practice can also be found on the webpage of the Frisian Museum of Shipping at Sneek: <http://www.friesscheepvaartmuseum.nl/nl/zoeken-in-de-collectie> (search for "cargadoorslepel").
33. Kaj Johansen, 'Regist[r]ering af skipperskeer fortsætter,' *Marstal Søfartsmuseum* 1993, 23.
34. Hamran, '... til at købe en ny hat for' (as in n. **Error! Bookmark not defined.**), 80f.

Transitional Trefids

By David Whitbread

I first got into collecting flatware with items dating from circa 1800 but step-by-step my interests moved back in time. When, about 20 years ago, I got to 17th century trefids, I found myself buying the occasional trefid before I had acquired or properly studied the indispensable reference books¹ and before I had seen enough examples to form any evidence-based view of my own about the development of the pattern. As a result I started with a number of misconceptions, some of which might be worth revealing, whether for the entertainment of those who have always known better or as an aid to anybody now in the position that I was in back then.



Fig. 1

I'll focus on 'transitional' trefids (that is trefids without a rattail) as just one of the areas where I had much to learn. Figures 1 and 2 show a couple of such spoons (front & back). The one at the top, with only the crowned 'X' mark for Exeter, is pricked 'EM' over 'HM' over 1685 but I think the spoon may actually be fifteen years or so earlier than that date. A similarly shaped and decorated Exeter spoon in the Paterson collection was pricked 1669, for example. The lower, 'shaded roundels' spoon is probably by William Lewis of Wincanton, circa 1670.



Fig. 2

Incidentally, the crudely engraved decoration on the trefid end of the top spoon seems to have been carried out separately from the fainter guidelines running along each side of the stem. Such guidelines survive on a number of trefids, both London and provincial. The assumption seems to be that they were an aid to shaping the stem. I have never understood quite how this was meant to have worked. I can see that a line marked round the edge of a template might be used to show the intended final shape but I would have thought this should mark the actual edge of the stem rather than inscribe a line a little way inside it. However, I am not a spoonmaker and presumably there was more to it than that.

Anyhow, my initial assumption was that spoons such as these two represented a step in the evolution from the puritan form. In fact, we know that the trefid arrived in London from France, fully formed and complete with rattail, shortly after the Restoration. These spoons were influenced by such trefids, not a first step in their evolution.



Fig. 3

My next mistaken assumption was that these transitional trefids would only have been made for a fairly short period before provincial silversmiths acquired the necessary tools to make 'proper' trefids, such as a die for the rattail or a stake to form a bowl of the right shape. However, spoons without rattails remained popular through to the 1690s. Figure 3 shows a spoon by John Avery (free 1689) while Figure 4 shows a child size spoon, makers mark 'IB', pricked 'MP' over 1692, the likely date for its manufacture. By now these spoons, apart from the lack of a rattail, are shaped more like a standard trefid. Their short 'V' heel in place of the rattail is more neatly formed than on the earlier spoons. I wonder whether a die was now being used rather than just the edge of the anvil.

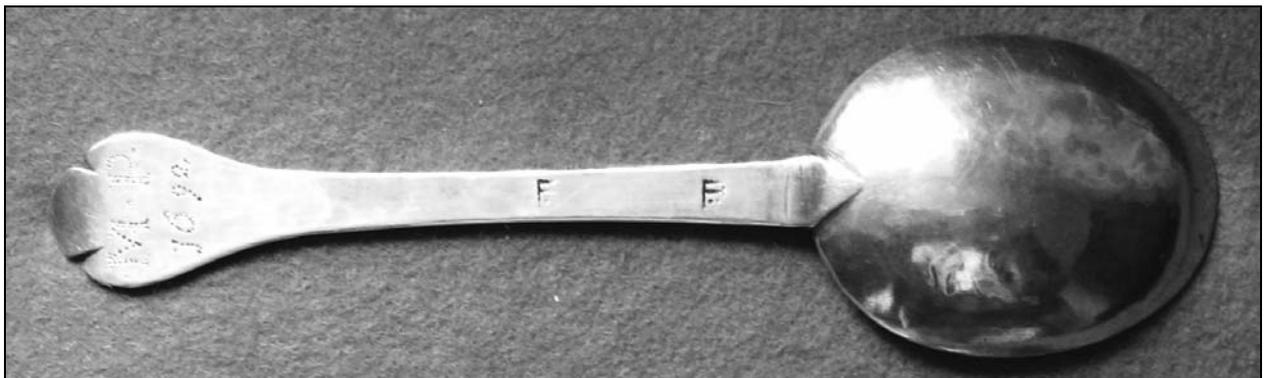


Fig. 4

Next not so much a mistaken assumption as something I didn't realise until I got an example. Figure 5 shows a transitional trefid (front & back) with an engraved rattail by Thomas Foote of Exeter, scratched 'SD' over 'FM' over 1694 and probably from around that date. Here the heel or drop to the bowl is rounded rather than the standard 'V' shape that is the normal form for transitional trefids. This is the case, I now realise, for all the spoons I know of that have engraved rattails. The implication is that they were designed from the outset to be engraved in this way rather than the engraving being added as an option for a normal transitional trefid.

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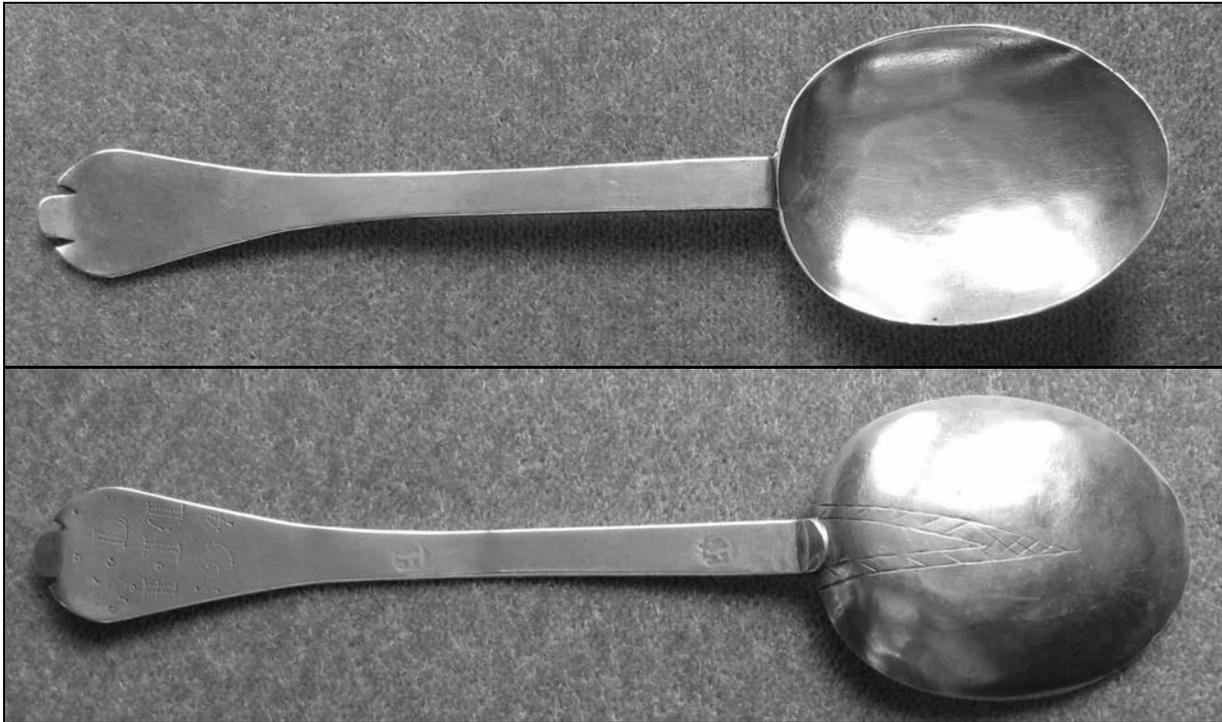


Fig. 5

My last false assumption was an awful mistake. For years I believed that the lack of a rattail was not purely a provincial phenomenon and that some London-made trefids also had this peculiarity. Indeed, long after I should have known better I remained sure I had seen examples even though I could not remember exactly when or where. As a result, when one such London spoon came up for sale at a provincial auction house a few years ago I cheerfully bought it despite being unable to view or attend the sale. When I received the spoon, the penny dropped. I realised that the rattail was missing because the bowl had been replaced (an old replacement, with signs of a subsequent hard life). This shook my belief and led me to check back through reference books and old catalogues to try and find its source. I discovered that a good few years earlier, when I was still a novice in the realm of trefids, the identical spoon had featured in an early Finial postal auction. In fact, I think I had put in an unsuccessful bid. This had obviously stuck in my mind. I had, in effect, assumed a spoon was probably 'right' simply because I had seen the very same spoon previously. I should have heeded Commander How who concluded that London trefids were invariably made with rattails. For the record, the guilty spoon, child size, by Lawrence Coles, 1687, is shown at Figure 6.



Fig. 6

Still, we learn by our mistakes and this is not the worst I have made. I could argue that alterations and repairs like this are all part of a spoon's history and have their place in a collection, particularly since I do not restrict myself to buying only the best preserved specimens. And I may have earned the gratitude of another member of the Spoon Club for relieving him or her of a mistake. At least, those are the thoughts with which I console myself.

Notes

1. In particular the works of Tim Kent from which come the attributions to makers in the text that follows.

Nathaniel Mills (1784-1843) – The King of Castle Tops

By Cliff Proctor



Fig. 1, St. Paul's Cathedral
Nathaniel Mills, Birmingham, 1844



Fig. 2, Buckingham Palace
Nathaniel Mills, Birmingham 1846

If you are fortunate enough to own a slim silver card case which is deeply embossed with an image of a castle or some other important building or monument, and if the initials 'N.M' are incorporated within the hallmark then you are the proud owner of a valuable item made by the Birmingham silversmith, Nathaniel Mills. You have a treasure much sought after by collectors, for Mr Mills is said by some to be head and shoulders above others as the best box maker of his time. Should you decide to sell it today the proceeds of sale at retail value would take you and a partner on a fortnight's cruise around the Mediterranean or buy you a hundred bottles of Moet and Chandon champagne.

Your little silver box weighing about 2½ozs, and measuring only 4 by 3 inches at the most, is by no means a rare piece as is evident in the quantity available from dealers and on the internet. Neither does it really have a practical use these days since leaving one's calling card to indicate that one is in town and, therefore, able to both receive callers and visit friends is no longer a custom. The whole complicated ritual and etiquette once regarded as an essential part of maintaining one's social standing has been abandoned.

So why does a Nathaniel Mills card case command such a high price and generate so much interest? The answer could be in the quality of the article. The fact that so many have survived in such good condition after more than 150 years is surely a testament to the quality of their construction. Mr Mills set a high standard. He used a gauge of silver which, despite the high relief of the image, did not easily wear into holes, the hinge was robust enough to withstand frequent movement, the corners and seams were well soldered and smoothed into the profile. Where he soldered a die cast or a cast image onto a box, he often cleverly incorporated cast scrolling as a 'frame' to further cover the joint. Most important was the actual design, which interpreted the demands of the fashions of the day. The Victorians had developed a taste for the souvenir, and Mills' products were available to fill the demand. This souvenir fad, it is suggested, had been brought about by the expansion of the railways which led to the opening up of new tourist areas, not only providing the adventure of travel in what was then a modern way, but also enabling those Victorians who could afford it to visit the sights they had only read about. Most were also loyal monarchists and anything to do with Queen Victoria and Prince Albert was revered. Hence the images of Balmoral Castle, Buckingham Palace, Osborne House, and the Crystal Palace which was built to house the Great Exhibition and was so closely associated with Prince Albert.

Nathaniel Mills the Elder first entered a maker's mark at the Birmingham Assay Office in 1803 when he was associated with a Mr Langston as Mills and Langston. They were listed as Jewellers at 2 Northwood Street, Birmingham, but he had never actually been articulated as an apprentice silversmith. He was probably the entrepreneur with the finance available to set up a jewellery manufacturing business whilst his partner, Mr Langston, could have been the skilled jewellery maker with Nathaniel Mills himself perhaps marketing their products. In 1825, however, he then registered his own mark, 'N.M', at the Assay Office in Birmingham, but Langston was not included, and Mills was then seemingly producing items of silver as opposed to concentrating on jewellery. From 1825 until 1855 there were a total of seven separate registrations at

Continued overleaf...

Birmingham Assay Office with the punch marks showing very little variation in style other than clipped corners and the inclusion of a pellet between the 'N' and the 'M', but always within a rectangle. There are five different addresses shown in various census records for their workshops; in Caroline Street at number 49, and later at number 42 which he bought from George Unite in 1836, in Northwood Street and in Howard Street at number 9 and later 11½, all of them being within the Jewellery Quarter and within a short distance of each other.



Fig. 3, Kenilworth Castle Vinaigrette
Nathaniel Mills, Birmingham, 1845



Fig. 4, Windsor Castle Vinaigrette
Nathaniel Mills, Birmingham 1838

The following table illustrates the Nathaniel Mills' maker's marks.

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Unfortunately at this particular time and in the Jewellery Quarter of Birmingham, there were a number of Mills in the jewellery trade, and indeed several named Nathaniel Mills. The particular will which Eric Delieb quotes, and upon which he bases this part of his study, is not the will of Nathaniel Mills the Elder, the silversmith of castle top fame, and therefore much of what he states in this chapter can now be shown to be incorrect. With the advantages of research facilities now available, it is easier to be more accurate. Regrettably, as he is an eminent author and regarded as an expert, this has never been challenged and as his writings are frequently quoted these errors of fact, made in good faith at the time, continue to be perpetuated. This is evident on a number of sites on the internet. It is not difficult to become confused as each generation of the family had a son named Nathaniel, a tradition of the period. Nathaniel Mills the Elder's father was also named Nathaniel; he was a Jeweller and died on March 12th 1840 at the age of 93.

A will has now been obtained from the Public Records Office at the National Archives, which has been confirmed by that office as being correct, properly signed, witnessed and dated. This will clearly states: *'This is the last Will and Testament of me Nathaniel Mills the Elder of Birmingham in the County of Warwick, Silversmith ...'* It goes on to name his two oldest sons William Mills and Nathaniel Mills the Younger as his Executors and refers to his own trade as being a 'silversmith'. This will was drawn up on 5th February 1842 and was proved in London before a Judge on 23rd August 1843, after having been sworn as being a true

document on 19th August 1843 by the original witnesses. This correct will indicates that there were nine children living at the time that he drew up his will; four sons and five daughters. In addition there had also been one son, James Gordon Mills, who died in 1837, (Nathaniel made provision for this son's two children) and there was another son who had also died before 1842. He left a valuable estate having purchased shares in the Great Western Railway Company, the Birmingham and Staffordshire Gas Light Company, and a significant portfolio of property, indicating that he was an astute and far-sighted man.

The Death Certificate proves that Nathaniel Mills the Elder actually died on August 2nd 1843 of Paralysis aged 59 years. This certificate records that he died at 42 Caroline Street, which was both his home and workshop, and that his son William was present at his death. Significantly, this certificate records his profession as 'silversmith' so there can be little doubt that this is the right Nathaniel Mills.

In his will, Nathaniel the Elder refers to his son William as his partner in the trade of a silversmith. William is shown in the 1851 census as still living at 42 Caroline Street along with his mother, Maria, two of his unmarried sisters and his sixteen year old nephew Nathaniel, who was one of the sons of James Gordon Mills. He is listed as being unmarried, 47 years old, and a silversmith by trade, employing four men and four apprentices. He is also recorded as being a Town Councillor. He died in 1853 at the age of 49, and in his will, which was drawn up in 1852, he divided his estate into eight equal parts to be shared by his two brothers, Nathaniel the Younger and Thomas, who were also his executors, his five sisters and the remaining eighth for his nephews, Nathaniel and William. It is interesting to note that in the will he identifies his sister Ann as being the wife of Edward Barnett of Birmingham, a die-sinker. Edward Barnett was also mentioned in Nathaniel Mills the Elder's will, drawn up 1842, thus showing that he had been a part of the family for several years, having married Ann in 1838.

Nathaniel the Younger is recorded as being a General Agent, his profession is later listed as a General Export Merchant, in which capacity he may possibly have been responsible for sales and in exporting Mills' production to Europe. The exportation of Birmingham toys (the term used for small silver items) was enormous from the 18th Century onwards. The Post Office Directory of 1867 lists him as an Importer of Swords and Bayonets at 22 Mary Ann Street. He also, like his father, died of Paralysis in 1873. He died whilst living, and probably being cared for, in Handsworth at his daughter Emily Muller's home. He is buried at Key Hill Cemetery where a marble obelisk marks his grave; his wife Elizabeth is also buried there. He left effects to the value of under £30,000.

The only other son of Nathaniel Mills the Elder who had declared his profession as a silversmith in the census returns, was Thomas Mills, born in 1815. In the 1845 Rate Books for 42 Caroline Street he is shown as being in charge of the premises jointly with his brother William, which would indicate that it was these two brothers who ran the business together and not Nathaniel Mills the Younger as had been supposed. Thomas married Sarah Ann Yates in 1843 and they had three boys and three girls. Thomas is listed in 1851 as employing five men and seven boys, and in the 1861 census he is shown as a retired silversmith. He died in June 1892 and left effects to the value of £23,382.19s, a tidy sum for someone who retired in his mid-forties. Perhaps it was William and Thomas who were active on the manufacturing side and wisely decided to keep the successful N.M 'brand' rather than register their own mark after the death of their father. Trade was certainly good enough for them to appoint a London Agent, George Groom, of 16 Thavies Inn, Holborn.

No trace can be found of any of the Mills family ever having served an apprenticeship as a silversmith. Birmingham Library has an Index of Apprentice and Masters and there is nothing recorded under Mills, nor is there anything in the Warwickshire Poor Law records of apprenticeships. However, it must be stated that late 18th Century and early 19th Century records were not completely comprehensive.

No doubt many collectors cherish an image in their minds of their favoured Victorian silversmith sitting on a stool at his workbench, a flickering gas jet at his side as he carefully and skilfully crafts the card case, vinaigrette, or stirrup cup that has pride of place in their display cabinet. That could indeed be the case if the piece had been made when a silversmith first registered his mark and had just set up on his own. If the quality of his work became recognised and therefore sought after, he would very soon find himself unable to keep pace with demand and might then decide to expand by employing assistants. To maintain the quality he had already established, and for the pieces to be worthy of being stamped with his personal maker's mark, he had to ensure that his employees would only turn out work to his exacting standards, as he would with any outworker he had carefully selected. There were many specialist outworkers supplying their expertise to serve the Birmingham silversmiths. Thus silversmiths such as Nathaniel Mills became businessmen, but businessmen with an understanding of their craft and backed up with experience. Those employed by the Mills would have known that only the highest standards of workmanship would suffice. This would surely

Continued overleaf...

have included die cutters, who were artists and highly skilled in working in steel, a material quite different from silver to work. It would be remarkable if any Mills had mastered this separate trade or if their draughtsmanship had allowed them to draw an accurate illustration of the buildings featured in his 'castle tops'. They, therefore, would have probably relied upon outworkers for this specialised trade but obviously only the very best were contracted to Nathaniel Mills, for it was the crispness of the image which gave them their reputation.

The making of a die stamp is a complex process. In very simplified terms it is the carving of a design into steel blocks, so that when a sheet of softer metal (in this case silver) is sandwiched between the two such blocks and pressure is applied, the softer metal will be squeezed into the form of the pattern. It requires little imagination to realize how skilful and artistic the craftsman was to carve such a detailed illustration of a castle into solid steel and then to polish it so that the delightful images were reproduced in silver time after time. Dies were an expensive, and therefore valuable, asset and documents held by insurance companies reveal that in assessing the value of stock and machinery in a silversmith's workshop the dies represented a very significant percentage of the insured value.

It is also possible that some of the 'castle tops' may have been cast and this then raises a similar question of who sculpted the original moulds. Other specialised skills were hand engraving, bright cutting, hinge making, acid etching, and engine turning, decorative techniques used to great effect on a Nathaniel Mills card case. It was thus quite feasible that the various component parts of a case could all be worked on by the specialist outworkers and brought back to the silversmith's workshop to be assembled and when completed sent for assay, bearing the maker's mark of the silversmith. Traditionally the silver trade is still divided into such skills and each tradesman becomes an expert in his particular field.

The wonderful quality of Nathaniel Mills' silver clearly indicates that they would only accept the very best and so the question remains: who cut the dies or carved the moulds with the exquisitely detailed illustrations of the castles and palaces? It is this that the collector admires, as much as the elegant engraving and scrolling which also adorns the piece. The unfortunate die cutter or sculptor, for all his skill and artistry, has no mark, not even a journeyman's mark, for we only see the maker's mark of the silversmith to tell us of its origin; in this case it may be more appropriate to use the term sponsor's mark. Perhaps Nathaniel Mills, the entrepreneur, had reached a stage in his very successful business when he was able to employ his own 'in-house' die cutter, and it could possibly have been Edward Barnett, Ann's husband, although he would appear to be in business on his own account. He is listed as a Die Sinker and Seal Engineer in the 1871 census. They lived in a large house in what was at that time an affluent area of Handsworth, where they employed servants - indicating that he was no ordinary workman. In Wright's Directory for 1855 he was listed as a designer and general die maker, a toolmaker and manufacturer of clock parts. The vast range of patterns on so many of the Mills boxes would indicate that they had a large stock of dies available, but we may never know their source as no documentary evidence has so far become available to reveal anything about how the Mills business was run.

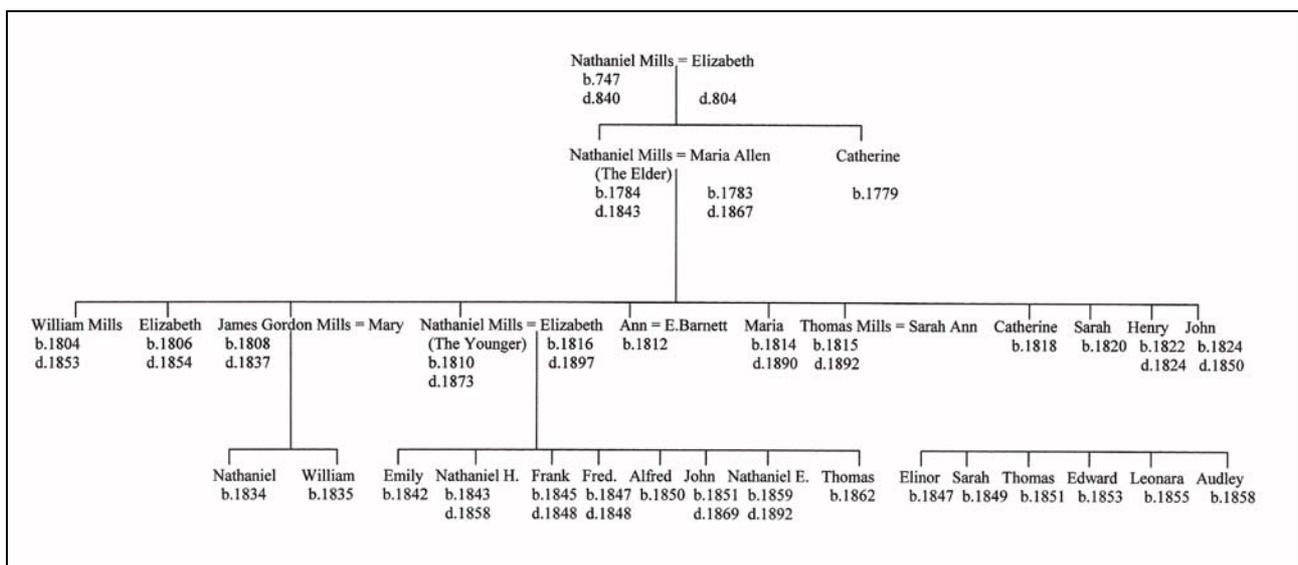


Fig. 5, The Mills Family Tree

Eric Delieb, in the final paragraph of his Mills family biography, says that despite dedicated research he was unable to uncover any traces of either apprentices or outworkers who were employed by the Mills'

workshop. He says that perhaps one day something will come to light, which will illuminate this enigma. Whilst it has now been possible to shed light on the family itself and their various careers, and to correct certain details of the dates of their births and deaths, the enigma to which Delieb refers remains. There also remains, shrouded in mystery, precisely what role Mills and his sons actually carried out under the maker's or sponsor's mark of 'N.M'. It would certainly appear that it may be wrong to credit Nathaniel Mills the Younger as being the driving force in the business and the one who introduced techniques to keep them ahead of the competition. This is the view of some who point out that maintaining the 'N.M' mark confirms this theory, as they were also his initials. The research carried out for this article should put an end to that speculation. It would appear that perhaps not enough credit is given to William and Thomas for their contribution to the firm. There are descendants of the Mills family who may be able to produce some further evidence and perhaps they will come forward.

Acknowledgements

The author is indebted to the following for their help and advice:

- Jackie Cotterill A most diligent researcher and the Secretary of The Birmingham and Midland Society for Genealogy and Heraldry.
- Dr Sally Baggett Curator at The Birmingham Assay Office.
- Pauline Roberts Friends of Key Hill Cemetery.
- The use of images of the Nathaniel Mills maker's marks is by kind permission of the Birmingham Assay Office, whose website is an invaluable source of information on marks. www.theassayoffice.co.uk.
- Photographs of Nathaniel Mills 'castle tops' are from Daniel Bexfield's excellent website and their use is by kind permission of Mr Bexfield, of Burlington Arcade, Mayfair, London. www.bexfield.co.uk

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Feedback

Richard Turner emails some feedback for the previous Finial: John Sutcliffe (page 13) suggests that the 'RS' with the 3 Edinburgh marks might be Robert Stuart, whilst working at Forres. Having one of this set of teaspoons myself, I would love this to be true, but have extreme doubts. Stuart's Forres punch, as shown in Gerry Moss's book *Provincial Silversmiths of Moray & their Marks*, is identical with the one he used in Elgin, with a completely different 'R' to Mr Sutcliffe's. The biggest detraction is that Stuart lived from 1801 until 1877, which would have made him 12 when this spoon was made.

As many will, no doubt, have noticed, Lot 39, in the postal auction, is actually Sheffield 1933, not Birmingham. An interesting fact about these crossed golf club spoons is that they were given away by a cigarette firm for tokens. If you smoked enough cigarettes, and lived, you could send in the tokens and get a cased set of 6 coffee spoons. My mother got a set, but could not remember which company it was, she thought it might have been Gallagher.

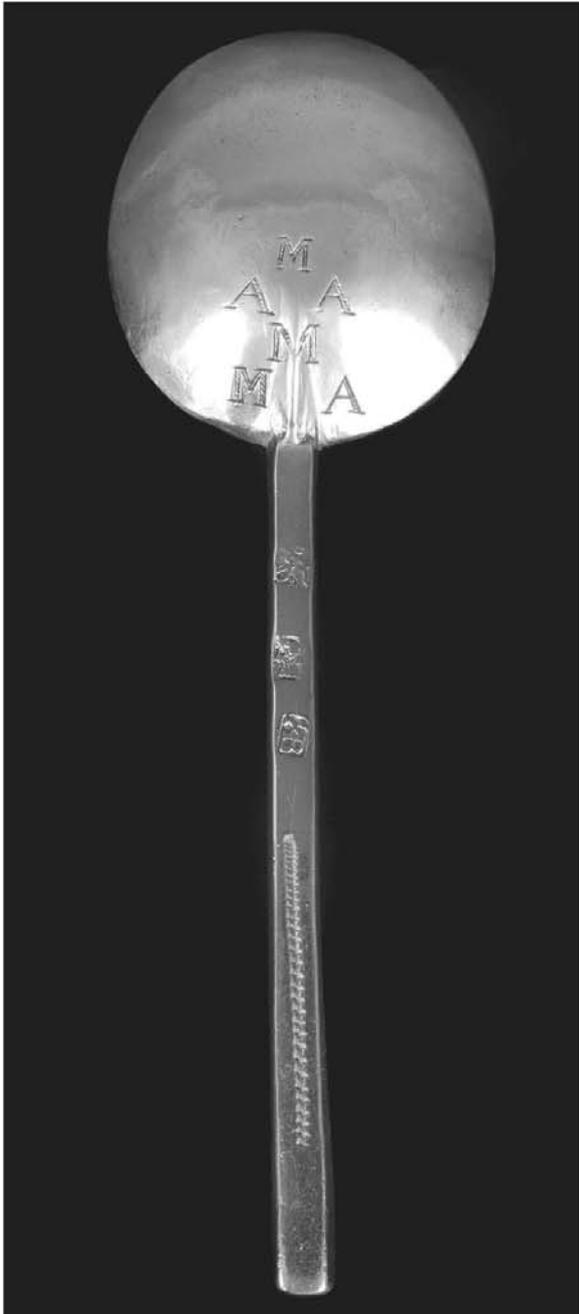
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Elizabeth Hermon writes: Dear Daniel, Many thanks for your timely reminder about my subscription. It had indeed been overlooked, mainly because over the last few weeks my husband and I have cleared the loft of a lifetime's clutter in order to have it lagged to current standards. We are, perhaps, halfway through sorting, disposing and discarding with hopefully only a small amount making its way back up there! Although I am not actively collecting silver spoons now, I still have much to learn and would miss the arrival of The Finial had my subscription lapsed. (I hope you are now benefiting from a warmer home, especially in this cold spell, and thrilled that you are still enjoying The Finial – Ed).

-O-O-O-O-O-O-

David Orfeur found a prescription by Mrs Sarah Harrison of Devonshire, 1743, concerning a cure for consumption: "*Take twenty snails, and a handful of broad daises, and put in a quart of water, and gently boil it to a pint. Take a spoonful every morning in some milk*".

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2.	61.00	59.	78.50	122.	18.00	193.	38.00
3.	15.00	60.	48.00	126.	30.00	194.	63.00
5.	20.00	62.	20.00	127.	45.00	196.	1040.50
7.	15.00	63.	15.00	128.	80.00	197.	38.00
8.	15.00	64.	33.00	132.	25.00	199.	52.00
10.	15.00	68.	45.50	133.	20.00	200.	31.50
11.	10.00	69.	28.50	134.	28.50	201.	18.00
12.	14.00	70.	18.00	135.	217.50	202.	12.00
15.	8.00	71.	497.50	137.	43.00	203.	10.00
16.	34.00	72.	28.50	138.	100.00	204.	290.00
18.	9.00	75.	39.00	139.	43.50	211.	51.00
20.	10.00	77.	21.50	140.	24.50	212.	48.00
21.	25.00	79.	72.50	142.	37.00	213.	2951.00
22.	25.00	86.	48.50	151.	10.00	214.	56.00
23.	29.00	88.	40.50	153.	28.50	215.	93.50
24.	40.50	89.	32.50	155.	10.00	217.	33.00
25.	36.50	90.	17.00	156.	33.50	219.	50.00
26.	15.50	91.	26.50	157.	13.00	220.	70.50
27.	5.00	92.	41.00	159.	37.50	221.	36.00
28.	21.50	93.	43.00	160.	15.50	222.	24.00
31.	68.00	96.	24.00	165.	540.00	223.	20.00
32.	5.00	97.	15.00	167.	157.50	224.	38.00
33.	7.50	98.	25.50	168.	66.00	225.	33.50
35.	9.00	101.	48.00	169.	420.00	226.	22.50
36.	19.00	104.	84.50	170.	142.00	229.	23.50
37.	8.00	105.	222.50	171.	55.50	233.	59.50
38.	8.00	106.	178.00	173.	102.50	236.	260.00
41.	13.00	108.	20.00	174.	401.00	238.	16.00
42.	21.50	110.	42.50	176.	36.00	239.	48.50
43.	53.00	111.	34.50	177.	30.00	241.	111.00
44.	81.50	112.	24.00	181.	21.50	242.	151.50
45.	42.50	114.	10.50	182.	143.50	243.	57.50
46.	21.00	115.	10.00	183.	16.00		
47.	46.00	116.	21.00	184.	17.50		
51.	15.00	117.	10.50	185.	22.50		
52.	45.00	118.	17.50	189.	20.00		
53.	20.00	119.	19.00	190.	43.50		
57.	35.00	120.	9.50	191.	45.00		

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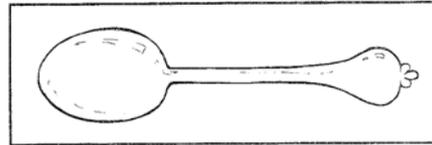
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(For members and subscribers only)

To take place on **Thursday 16th December 2010**

Your written, email or faxed bids are invited for the following lots – bids to be with us, please, by no later than 12.00pm, on the day of sale. Please note that purchase prices are subject to a 10% buyers premium, plus VAT on the premium and £6.00 for U.K. postage & packing per consignment, see page 43 for details.

Members are welcome to come and **view the lots on offer** at 26 Burlington Arcade (if you are making a special journey, please do check availability with us first to avoid disappointment).



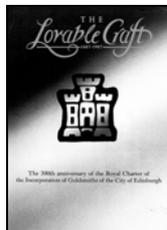
Lot 1



Lot 2



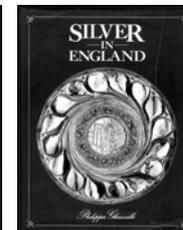
Lot 3



Lot 4



Lot 5



Lot 6



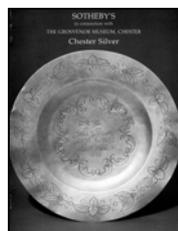
Lot 7

- Please note: due to the weight of some books the postage, packing & insurance has been individually priced as opposed to the normal single cost of £6.00 per parcel, or, as always, they can be collected from Burlington Arcade. (Postage shown is within the UK, for overseas we can arrange separately).

<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
1.	3 catalogues: Bonhams silver sales : 25 th November 2009 - London; 30 th June 2010 – London; 8 th December 2009 – Knowle. (post £14.00). Est. £15-25.	£10
2.	7 catalogues: Lyon & Turnbull silver & jewellery sales : 19 th Feb '04; 8 th Dec '04; 17 th Feb '05; 26 th May '05; 7 th Dec '05; 11 th Oct '06; 17 th Jan '07. (post £22.00). Est. £20-40.	£10
3.	7 catalogues: Various salerooms : Taylor's Thomson Roddick; Phillips & Woolley & Wallis. (post £14.00). Est. £10-20.	£8
4.	2 Booklets: The Loveable Craft 1687-1987, An exhibition, 300th anniversary of Goldsmiths of Edinburgh by G. Dalgleish & S. Maxwell & Goldsmith's Review 2001/2002 . (post £6.00). Est. £15-25.	£10
5.	Book: The Gilbert Collection of Gold and Silver by Timothy B. Schroder. Hardback, DJ, 1988, pp 688. ~ from Eric Smith's library. (post £24.00). Est. £30-50.	£15
6.	Book: Silver In England by Philippa Glanville. Hardback, DJ, 1987, pp366. ~ from Eric Smith's library. (Post £12.00). Est. £20-40.	£15
7.	Book: Silver by Gerald Taylor. Paperback, 1963, pp 302. Est. £8-15.	£5



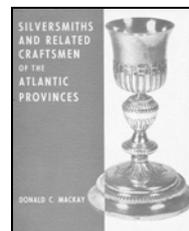
Lot 8



Lot 9



Lot 10



Lot 11



Lot 12



Lot 13

8.	Book: Old Silver Platers and Their Marks by Sheffield Assay Office. Hardback, 1988, pp 50. Est. £15-25.	£8
9.	Exhibition Catalogue: Chester Silver, The Grosvenor Museum . Paperback, 1984, pp168. (post £6) £10-20	£4
10.	Book: York Silver 1475-1858, A permanent exhibition York Minster Undercroft, From the Collection of William Lee . Paperback, 1981, pp 40. Est. £10-20.	£4
11.	Book: Silversmiths & Related Craftsmen of the Atlantic Provinces by Donald C. MacKay. Paperback, 1973, pp 133. (post £8.00). Est. £25-45.	£12
12.	Book: The Dr Kurt Ticher Donation of Irish Silver by John Teahan. Paperback, pp 95. Est. £20-30.	£6
13.	Book: York Silver 1475-1858, A permanent exhibition York Minster Undercroft, From the Collection of William Lee . Paperback, 1981, pp 40. Est. £10-20.	£2



- | <u>Lot</u> | <u>Description</u> | <u>Reserve</u> |
|------------|--|----------------|
| 14. | Silver & ivory 3-piece christening set in fitted case , circa 1879, made up with Fiddle spoon, Lon. 1833 by 'WT' and Old English fork, Lon. 1866. L-17.2 (spoon); W-63g. ~ good marks and condition. Est. £35-55. | £35 |



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| 15. | Pair of George III silver Old English pattern dessert spoons , London 1761 by Paul Callard. L-18cm; W-80g. ~ stork crest, date letter worn, otherwise reasonable marks, good condition. Est. £55-75. | £50 |
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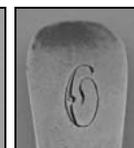
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| 16. | Chinese Export silver Old English Thread pattern table spoon , circa 1805 by Cum Shing. L-22.7cm; W-69g. ~ engraved 'Nov 19, 1735'; good marks and condition. Est. £50-70. | £50 |
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| 17. | American silver 'Nieu Amsterdam' teaspoon , New York c.1900 by Whiting Manufacturing Co. L-14.9cm; W-31g. ~ good marks and condition. Est. £20-30. | £15 |
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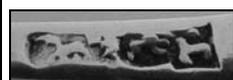
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| 18. | George III silver Fiddle pattern teaspoon with later engraved decoration. London 1828 by 'R.?'. L-14.1cm; W-16g. ~ bowl a little dented, maker's mark worn, otherwise good condition. Est. £10-20. | £8 |
|-----|---|----|



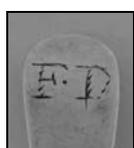
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| 19. | Birmingham, silver Hanoverian pattern teaspoon , c.1780 by Edward Sawyer. L-11.2cm; W-12g. ~ bottom marked, wear to marks, otherwise good condition. Est. £25-35. | £20 |
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| 20. | York, George III silver Fiddle pattern teaspoon , 1819 by James Barber & William Whitwell. L-13.9cm; W-23g. ~ wear to bowl tip, minor knock to bowl, otherwise good marks and condition. Est. £25-35. | £20 |
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| 21. | George II silver picture-front & Basket of Flowers-back pattern teaspoon , London c. 1740 by Thomas Jackson. L-11.2cm; W-14g. ~ wear to bowl tip, flowers & marks, otherwise good condition. Est. £30-50. | £30 |
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| 22. | George III silver Hanoverian pattern salt shovel , circa 1760, not marked. L-9.2cm; W-5g. ~ reasonable condition. Est. £15-25. | £10 |
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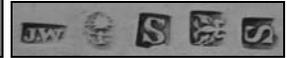
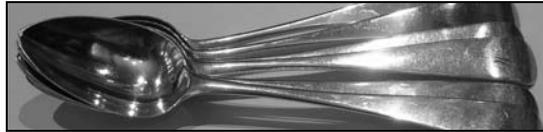
Lot

Description

Reserve

23. **George III silver Old English pattern table spoon**, London 1762 by Thomas & William Chawner. L-20.4cm; W-65g. ~ good marks and condition. Est. £40-50.

£40



24. **Perth, set of 6 Old English pattern dessert spoons**, circa 1790 by James Wright. L-18cm; W-185g. ~ excellent bowls, marks and condition, a good set. Est. £300-400.

£240



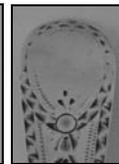
25. **Newcastle silver Fiddle pattern table spoon**, 1819, by John Robertson & John Walton. L-21.8cm; W-63g. ~ excellent marks and condition. Est. £30-50.

£20



26. **Georgian silver Fiddle pattern teaspoon with pseudo hallmarks**, circa 1810. L-13.6cm; W-18g. ~ excellent marks, good condition. Est. £20-40.

£5



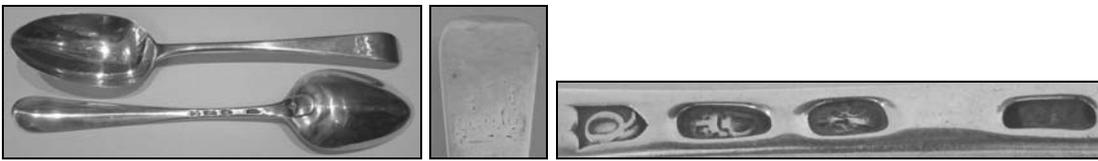
27. **George III silver Bright-cut pattern teaspoon with shell bowl**, London 1791, no maker's mark. L-12.2cm; W-11g. ~ good marks and condition. Est. £20-30.

£10



28. **Pair of Charles II silver Trefid Ribbed-Rattail pattern spoons**, London 1683 by Thomas Issod. L-19.2cm; W-98g. ~ signs of bowls gently re-shaped but sympathetically done, wear to marks but readable, otherwise good gauge and condition. Est. £1500-1800.

£1500



Lot

Description

Reserve

29. **Irish, 2 Old English pattern tablespoons**, Dublin 1786 & 1788 by Michael Keating. 22.5cm; W-119g. ~ bottom marked, a little too much polished, otherwise reasonable condition, good marks. Est. £160-180. £160



30. **Newcastle silver Hanoverian pattern tablespoon**, 1740, by Isaac Cookson. L-19.7cm; W-67g. ~ wear to marks but readable, otherwise good condition. Est. £150-200. £150



31. **Dundee, set of 6 silver Fiddle & Shell pattern teaspoons**, circa 1820 by incuse 'D'. L-13.7cm; W-96g. ~ reasonable marks and condition. Est. £150-200. £150



32. **Newcastle, set of 6 silver Fiddle pattern teaspoons**, circa 1800 by Christian Ker Reid I. L-14cm; W-102g. ~ soft knocks to bowls, otherwise reasonable condition and marks. Est. £65-85. £65



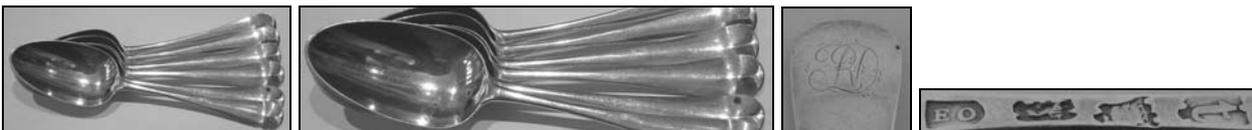
33. **Pair of George III silver Old English pattern sauce ladles with shell bowls**, London 1775 by Walter Tweedie. L-18.4cm; W-80g. ~ date letter worn, otherwise good marks and condition. Est. £160-200. £160



34. **George II silver marrow scoop**, London 1729 by James Wilks. L-21.7cm; W-64g. ~ excellent gauge, good marks and condition. Est. £220-260. £220



35. **Exeter silver Ribbed Hanoverian Rattail pattern tablespoon**, 1733?, by Philip Elston. L-20.4cm; W-51g. ~ marks quite worn but there, otherwise good colour and condition. Est. £140-180. £140



36. **Set of 6 George II silver Hanoverian pattern tablespoons**, London 1754 by Elizabeth Oldfield, L-20.5cm; W-380g. ~ good gauge & colour, excellent marks and condition. Est. £450-500. £440



37. **Aberdeen silver Old English pattern teaspoon**, circa 1800 by Nathaniel Gillert. L-14.3cm; W-16g. ~ good marks, excellent condition. Est. £35-55. £30



Lot

Description

Reserve

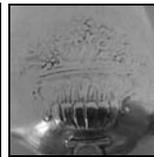
38. **Scottish** silver **Fiddle** pattern **toddy ladle**, Edinburgh 1816 by 'AW'. L-16.5cm; W-31g. ~ reasonable marks and condition. Est. £35-55.

£30



39. **George III** silver & ivory **butter knife**, Birmingham 1819 by Joseph Taylor. L-16.5cm. ~ old crack to handle, otherwise good marks and condition. Est. £20-30.

£15



40. **Pair of George III** silver **Urn of Flowers-back** Hanoverian pattern **teaspoons**, London 1765 by Thomas Evans & George Smith. L-10.7cm; W-14g. ~ good picture, marks and condition. Est. £40-60.

£30



41. **Irish** silver **Fiddle** pattern **dessert spoon**, Dublin 1895 by 'J.S.'. L-18.5cm; W-49g. ~ good marks and condition. Est. £20-30.

£10



42. **Set of 4 George III** silver **Old English** pattern **tablespoons**, London 1801 by Thomas Wallis. L-23.3cm; W-228. ~ good marks and condition. Est. £100-140.

£70



43. **Scottish, pair of Kings** pattern **teaspoons**, Edinburgh 1837 by G. Bell. L-14.2cm; W-43g. ~ good marks and condition. Est. £20-30.

£20



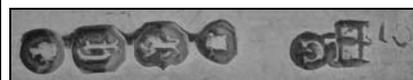
44. **Scottish** silver **Kings** pattern **teaspoon**, Edinburgh 1858 by 'JW'. L-14.8cm; W-20g. ~ good marks and condition. Est. £15-25.

£12



45. **Newcastle, set of 3** silver **Kings** pattern **teaspoons**, 1861, by Lister & Sons. L-14.6cm; W-88g. ~ reasonable condition, good gauge, excellent marks. Est. £40-60.

£40



46. **Channel Islands, silver Fiddle** pattern **teaspoon**, by John Le Gallais with London marks for 1863, maker's mark over-struck. L-13.8cm; W-21g. ~ reasonable marks and good condition. Est. 15-25.

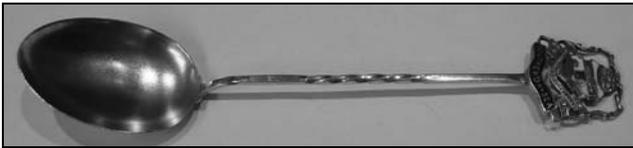
£12



<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
47.	Silver 'Roman' teaspoon , Birmingham 1928 by Suckling Ltd. L-10.6cm; W-8g. ~ good marks and condition. Est. £20-30.	£12



48.	Edwardian silver & enamel 'Bognor' teaspoon , Birmingham 1903 by Sydney & Co. L-12.3cm; W-17g. ~ good marks and condition. Est. £20-30.	£10
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49.	Edwardian silver & enamel 'Southend-on-Sea' teaspoon , Birmingham 1908 by Samuel L. Levi. L-11.6cm; W-8g. ~ good marks and condition. Est. £20-30.	£10
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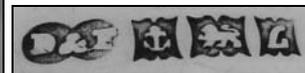
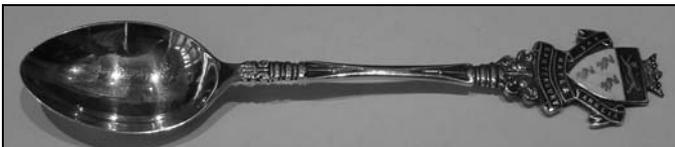
50.	Silver & enamel 'Uppingham School' teaspoon , Birmingham 1919 by Walker & Hall. L-11.6cm; W-11g. ~ wear to marks, otherwise good condition. Est. £20-30.	£10
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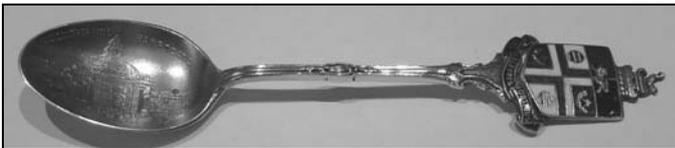
51.	Silver & enamel 'God Speed Greenock' teaspoon , Birmingham 1911 by Robert Cawley. L-11.1cm; W-10g. ~ slight kink to stem, otherwise good marks and condition. Est. £20-30.	£10
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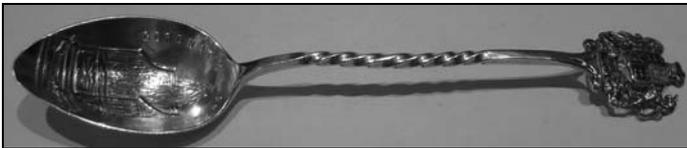
52.	Silver & enamel 'St. Ives' teaspoon , Birmingham 1912 by Sydney & Co. L-11.6cm; W-14g. ~ good marks and condition. Est. £25-35.	£10
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53.	Silver & enamel 'Canterbury' teaspoon , Birmingham 1960 by Deakin & Francis. L-12.1cm; W-14g. ~ good marks and condition. Est. £20-30.	£9
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54.	Edwardian silver & enamel 'Old Sulphur Well, Harrogate' teaspoon , Birmingham 1905 by Levi & Salaman. L-12.2cm; W-14g. ~ good marks and condition. Est. £25-35.	£12
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55.	Edwardian silver & enamel 'Coronation Chair' teaspoon , Birmingham 1901 by Levi & Salaman. L-10.6cm; W-7g. ~ good marks and condition. Est. £20-30.	£13
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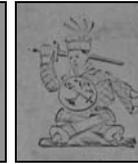


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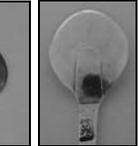
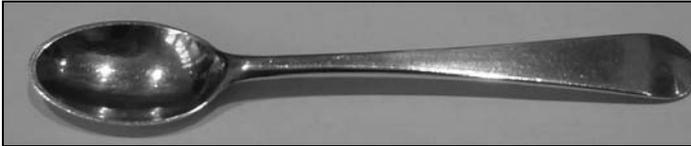
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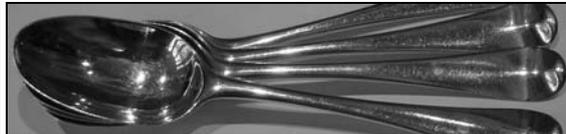
56. **William IV silver Fiddle, Thread & Shell pattern tablespoon**, London 1830 by Charles Boyton. L-22.5cm; W-93g. ~ Highlander with cannons crest, good gauge, marks and condition. Est. £55-75. £38



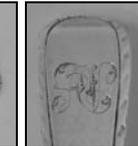
57. **William IV silver Fiddle, Thread & Shell pattern tablespoon**, London 1830 by Charles Boyton. L-22.3cm; W-86g. ~ Highlander with cannons crest, good gauge, marks and condition. Est. £55-75. £38



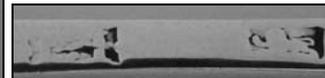
58. **George III silver Old English pattern snuff spoon**, London c.1775 by George Smith. L-7.5cm; W-4g. ~ good marks and condition. Est. £45-65. £40



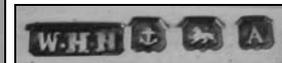
59. **Set of 4 George II silver Hanoverian pattern teaspoons**, London c.1740 by Isaac Callard. L-11.2cm; W-55g. ~ good gauge, marks and condition, pleasing. Est. £60-80. £40



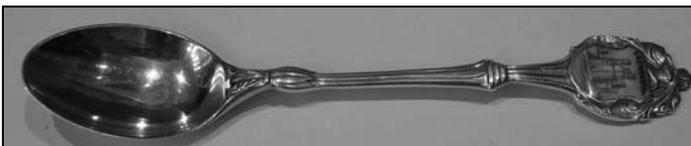
60. **George III silver Feather-edge pattern teaspoon**, London 1788 by George Smith & William Fearn. L-12.5cm; W-17g. ~ feather-edge on both sides of stem, good marks and condition. Est. £20-30. £12



61. **Pair of George III silver Old English with Shoulders pattern teaspoons**, London c.1770 by John Irvine. L-12cm; W-25g. ~ minor wear to bowl tips, reasonable marks, otherwise good gauge and condition. £30-40. £25



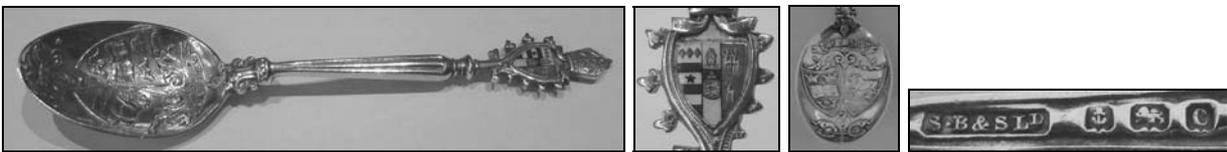
62. **Silver '17th century style' miniature/cocktail/butter fork**, Birmingham 1925 by William Hair Haseler. L-9.6cm; W-10g. ~ good gauge, marks and condition. Est. £35-55. £30



63. **Silver & enamel 'Caernarvon, Wales 1969' teaspoon**, Birmingham 1968 by 'C&C'. L-11.3cm; W-13g. ~ slight kink to stem, otherwise good marks and condition. Est. £20-30. £15



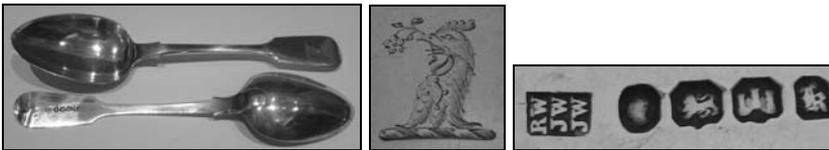
64. **Silver & enamel 'Cambridge' teaspoon**, Birmingham 1935 by James Fenton. L-11.7cm; W-16g. ~ good marks and condition. Est. £20-30. £15



<u>Lot</u>	<u>Description</u>	<u>Reserve</u>
65.	Edwardian silver & enamel 'Oxford' teaspoon , Birmingham 1902 by S. Blanckensee & Sons. L-11.3cm; W-15g. ~ good gauge, marks and condition. Est. £25-35.	£15



66.	French .800 silver 'Paris' teaspoon , circa 1920 by 'H.C.'. L-11.1cm; W-10g. ~ good marks and condition. Est. £20-30.	£20
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67.	Exeter, pair of Victorian silver Fiddle pattern tablespoons , 1841, by Robert, James & Josiah Williams. L-21.9cm; W-140g. ~ good bowls, marks and condition. Est. £55-75.	£50
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68.	Pair of George IV silver Old English pattern tablespoons , London 1828 by James Beebe. L-22.2cm; W-128g. ~ good bowls, marks and condition. Est. £55-75.	£45
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69.	Pair of Bead pattern pickle forks , Sheffield 1914 by H. Williamson Ltd. L-19cm; W-44g. ~ good marks and condition. Est. £65-85.	£45
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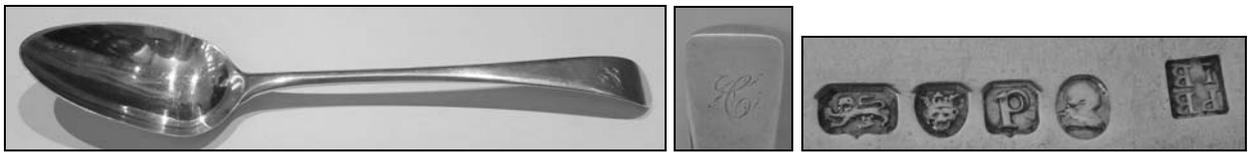
70.	William IV silver 'Kings Honeysuckle Acorn' pattern soup ladle , London 1832 by William Eaton. L-34.8cm; W-312g. ~ a rare pattern, good weight, marks and condition. Est. £240-300.	£200
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71.	American silver 'Santa Claus, Merry Christmas' teaspoon , Attleboro, MA, c.1900 by Mechanics Sterling Co.. L-10.6cm; W-11g. ~ good marks and condition. Est. £25-35.	£15
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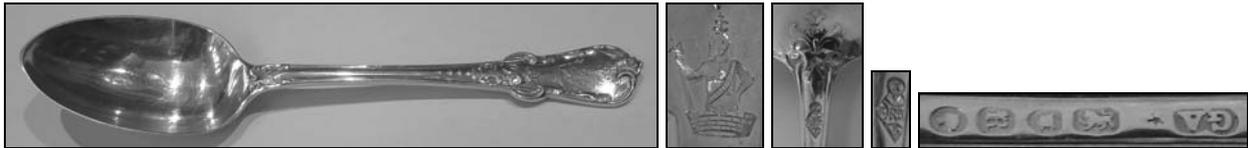
72.	Victorian silver-gilt 'Vine-leaf and Stork' finial pattern teaspoon , London 1874 by Francis Higgins. L-11.3cm; W-14g. ~ Good gilding, bowl, marks and condition. Est. £20-30.	£15
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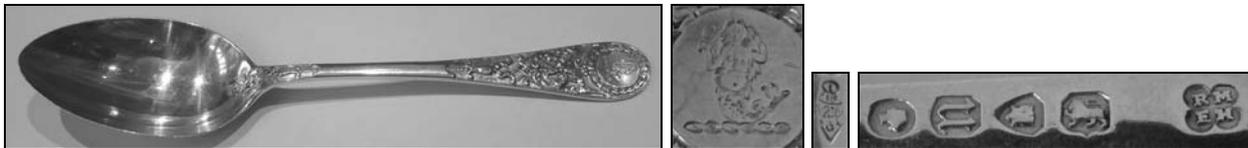
Lot **Description** **Reserve**
 73. **George III silver Old English pattern tablespoon**, London 1790 by **Peter & Jonathan Bateman**. L-22.6cm; W-62g. ~ rare maker's mark, good condition, excellent marks. Est. £150-200. £130



74. **Birmingham, George III silver Kings Shape Ribbon & Thread pattern tablespoon**, 1775, by **Matthew Boulton & John Fothergill**. L-21.6cm; W-77g. ~ 3rd year of assay office, general wear, good gauge and marks. Est. £150-200. £125



75. **Victorian silver Tudor pattern dessert spoon**, London 1852, by **George Adams**. L-18.1cm; W-55g. ~ a rare pattern, good gauge, marks and condition. Est. £120-150. £110



76. **Victorian silver Venetian pattern dessert spoon**, London 1875 by **R. Martin & E. Hall**. L-18.2cm; W-47g. ~ good gauge, marks and condition. Est. £80-120. £80



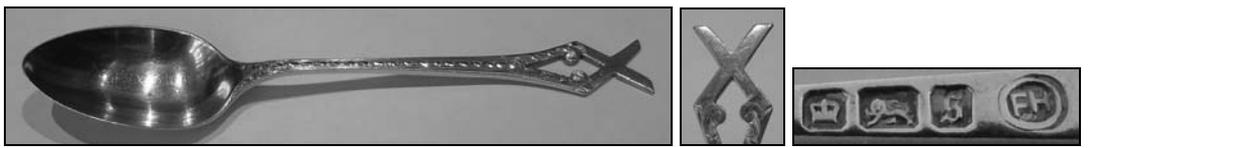
77. **George III silver Basket of Flowers-back Hanoverian pattern teaspoon**, London c.1760 by **John Eaton**. L-11.3cm; W-10g. ~ very light maker's mark, otherwise good flowers, bowl and condition. Est. £25-45. £25



78. **Victorian silver Victoria pattern dessert spoon**, London 1847 by **John & Henry Lias**. L-18cm; W-62g. ~ good marks and condition. Est. £45-65. £45



79. **Victorian silver Venetian pattern teaspoon**, London 1875 by **R. Martin & E. Hall**. L-14.8cm; W-29g. ~ good marks and condition. Est. £30-50. £30



80. **Silver 'St. Andrew's Cross' teaspoon**, Sheffield 1910 by **Francis Howard**. L-11.1cm; W9g. ~ good marks and condition. Est. £20-30. £8



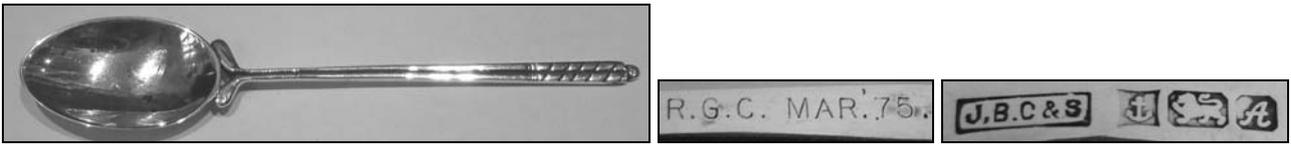
81. **American silver 'Los Angeles' coffee spoon**, Seattle c.1910 by **Joseph Mayer & Brothers**. L-10cm; W-6g. ~ good marks and condition. Est. £10-20. £7



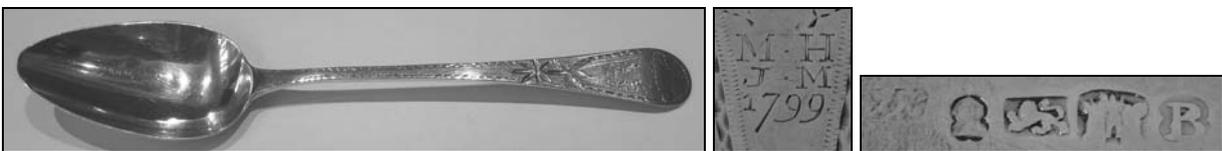
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| 82. | Silver & enamel 'Salt Coats, Canada' coffee spoon , circa 1920. L-9.6cm; W-9g. ~ good mark and condition. Est. £10-20. | £8 |



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| 83. | Silver 'Crossed Golf Clubs' teaspoon , Sheffield 1940 by E. Viner. L-11.5cm; W-14g. ~ good marks and condition. Est. £15-25. | £8 |
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| 84. | Silver 'R.G.C. Mar. '75' Golf Club teaspoon , Birmingham 1975 by 'J.B.C & S'. L-11.2cm; W-9g. ~ good marks and condition. Est. £10-20. | £7 |
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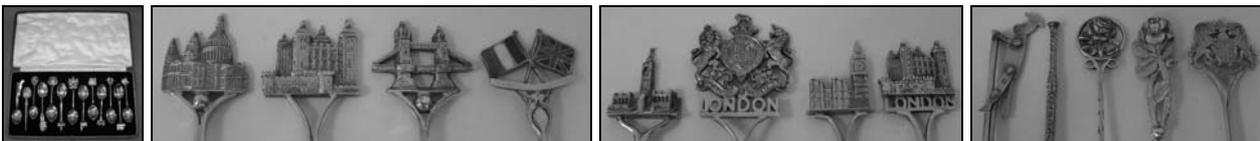
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| 85. | Exeter, George III silver Bright-cut pattern tablespoon , 1798, by Jason Holt. L-21.1cm; W-42g. ~ minor wear to bowl tip, reasonable marks and condition. Est. £35-55. | £35 |
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| 86. | George III silver Feather-edge pattern tablespoon , London 1780 by Thomas Northcote. L-21.4cm; W-61g. ~ minor wear to bowl tip, reasonable marks, otherwise good condition. Est. £35-55. | £35 |
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| 87. | George IV silver 'medicine' spoon , London 1829 by William Eaton. L-13.7cm; W-21g. ~ in my view this spoon has been adapted!, good marks, reasonable condition. Est. £55-75. | £55 |
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| 88. | A fitted cased set of 13 silver 'London' souvenir teaspoons , circa 1896 to 1914, all by Cornelius Saunders & Francis Shepherd. L11.8cm (avge.); W-157g. ~ v. good marks and condition, an interesting set. £300-400 | £220 |
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| 89. | Silver 'Forger 1933' Dog-head finial teaspoon , Sheffield 1932 by Thomas Bradbury & Sons. L-11.3cm; W-18g. ~ good gauge and marks, reasonable condition. Est. £25-35. | £15 |
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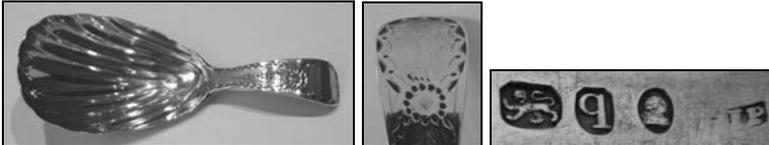
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| 90. | American silver 'Moro Warrior' teaspoon , Attleboro, MA, c.1900 by Mechanics Sterling Co. L-12.7cm; W-15g. ~ good marks and condition. Est. £20-30. | £20 |
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| 91. | Pair of Georgian silver & ebony table forks , circa 1770, not marked. L-21cm; W-158g (including handles). ~ good gauge and condition. Est. £80-140. | £50 |



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| 92. | Set of 12 George II silver & steel table knives & forks , decorated with flowers & leaves, circa 1740, not marked. L-26.5cm. ~ typical knocks and wear to handles, but overall very good condition, a very useful set. Est. £1200-1600. | £1000 |
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| 93. | George III silver Bright-cut pattern caddy spoon with shell bowl, London 1791 by John Priestman. L-8.2cm; W-8g. ~ reasonable marks and condition. Est. £65-95. | £45 |
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| 94. | George III silver Old English pattern salt spoon , London c.1785 by Hester Bateman. L-10.2cm; W-8g. ~ wear to marks, otherwise reasonable condition. Est. £20-30. | £15 |
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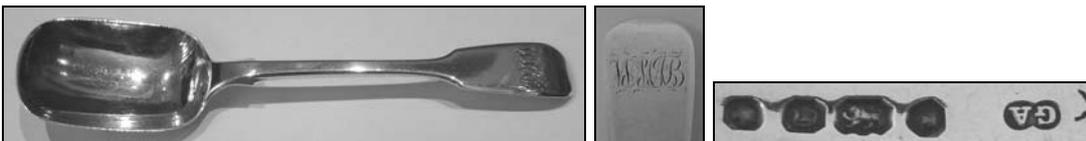
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| 95. | Exeter silver Fiddle pattern teaspoon , engraved 'Teignmouth Rooms' to stem, 1825, by Joseph Hicks. L-13.1cm; W-19g. ~ good marks and condition. Est. £25-35. | £15 |
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| 96. | Silver & enamel 'Peninsular & Oriental Steam Navigation Company, Chusan' teaspoon , Birmingham 1951 by Mappin & Webb. L-12.8cm; W-20g. ~ good marks and condition. Est. £25-35. | £10 |
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| 97. | Victorian silver Fiddle pattern butter knife with engraved decoration, London 1872 by the Barnards. L-17.6cm; W-34g. ~ minor wear to blade tip, otherwise good marks and condition. Est. £35-55. | £30 |
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| 98. | Victorian silver Fiddle pattern sugar spoon , London 1844 by George Adams. L-14.2cm; W-27g. ~ good marks and condition. Est. £40-60. | £35 |
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| 99. | Silver & enamel 'Birchfield Harriers' teaspoon , Birmingham 1950 by Alexander, Clark Co. Ltd. L-12.5cm; W-28g. ~ good enamel, gauge, marks and condition. Est. £20-30. | £13 |
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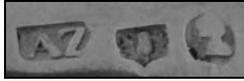
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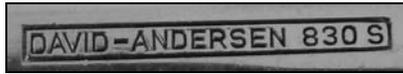
100. **Pair of silver & enamel 'Trinidad' teaspoons**, Birmingham 1947 by Haseler & Restall. L-12cm; W-33g. ~ good marks and condition. Est. £30-40.

£15



101. **Scottish, pair of Celtic-point pattern teaspoons**, Edinburgh c.1795 by Alexander Zeigler. L-13/1cm; W-23g. ~ excellent bowls, marks and condition. Est. £25-45.

£17



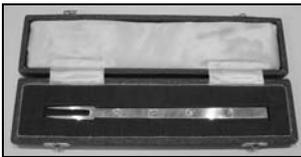
102. **Set of 6 Norwegian .830 silver ice cream/teaspoons**, Norway c.1960 by David Anderson. L-14.2cm; W-128g. ~ excellent marks and condition. Est. £70-90.

£50



103. **Silver 'The Corinium Spoon' teaspoon**, with original box, Sheffield 1976 by Leonard Jones Ltd. L-11.1cm; W-9g. ~ good marks and condition. Est. £20-30.

£7



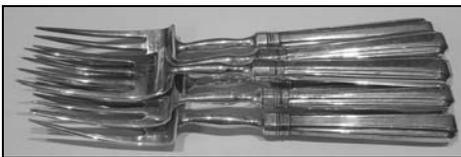
104. **Silver '17th century style' 2-pronged fork**, in fitted case, Sheffield 1972 by Francis Howard. L-17.8cm; W-45g. ~ good gauge, marks and condition. Est. £30-50.

£20



105. **Georgian silver, seedpod (or nut) & wood punch/toddy ladle**, with acorn finial, circa 1800, not marked. L-14.2cm. ~ tiny split to stem, otherwise good condition. Est. £75-125.

£50



106. **6 matching silver dessert forks**; 3 London 1837 by W. Eaton; 3 Dutch? circa 1810. L-18.5cm. ~ good marks, excellent weight (loaded handles) and condition. Est. £120-160.

£115



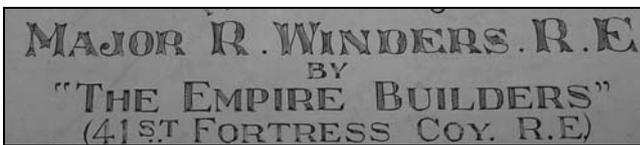
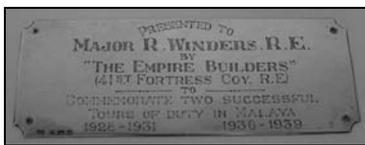
107. **George III silver Hanoverian pattern table spoon**, London 1778 by Walter Tweedie, hallmarks on front of stem!. L-21cm; W-74g. ~ excellent bowl, marks and condition, a lovely spoon. Est. £120-160.

£115



108. **Japanese silver teaspoon**, circa 1920. L-9.6cm; W-6g. ~ good mark and condition. Est. £20-30.

£20

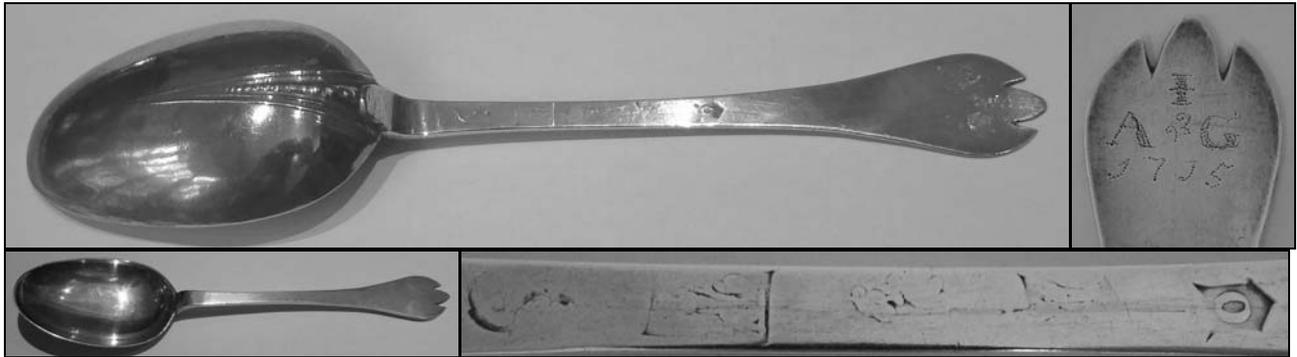


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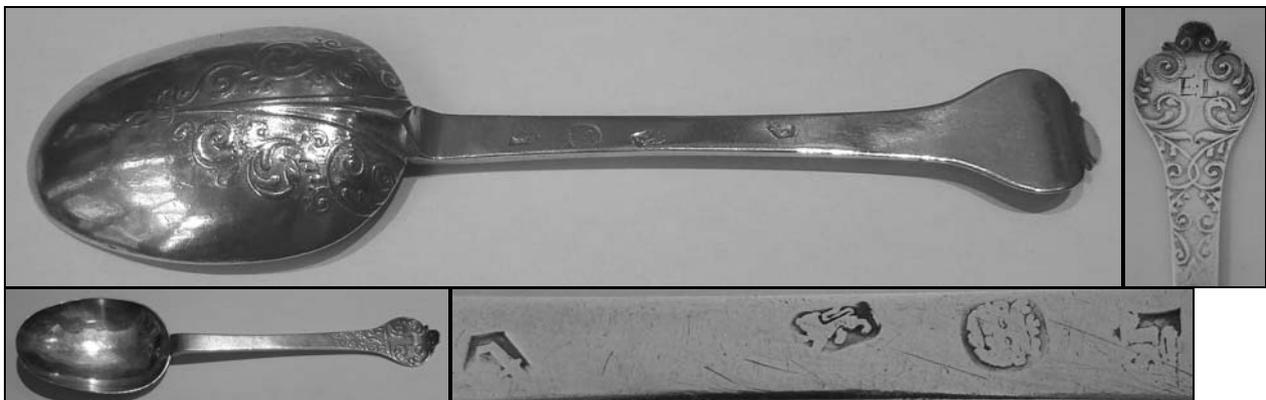
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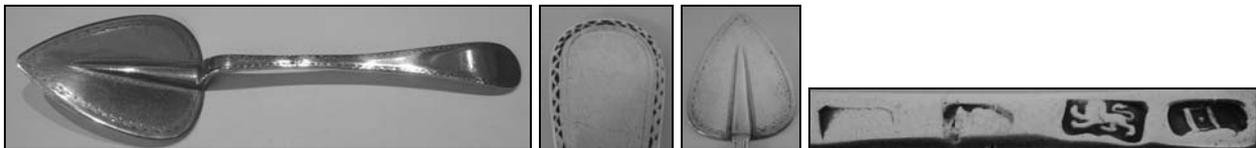
109. **Silver plaque** 'Presented to Major R. Winders R.E. by The Empire Builders (41st Fortress Coy. R.E.) to commemorate two successful tours of duty in Malaya 1928-1931, 1936-1939'. Lon. 1938 by R. Pringle. £20



110. **Exeter, George I Britannia silver Beaded-ridged Rattail pattern Trefid spoon**, 1714. L-21.7cm; W-54g. ~ marks lightly struck and worn, but all readable except maker, otherwise excellent condition. £350-450. £260



111. **William III silver Ribbed Rattail Lace-back & Front pattern Trefid spoon**, London 1696 by John Smith ('IS' crowned). L-9.4cm; W-43g. ~ minor wear to bowl tip, wear to marks but readable, otherwise good colour and condition and excellent lace work (on front and back). Est. £450-650. £340



112. **George III silver Bright-cut butter spade**, London c.1780 by Joshua Jackson. L-17.7cm; W54g. ~ old repair to stem, wear to marks, otherwise good gauge and condition. Est. £45-75. £40



113. **Danish silver cocktail/butter fork**, by W & S Sorensen, with London import marks for 1961. L-14.2cm; W-18g. ~ good gauge, excellent marks and condition. Est. £25-35. £15



114. **Aberdeen silver Fiddle pattern sugar spoon**, by George Jamieson, with Edinburgh marks for 1842. L-15.1cm; W-18g. ~ excellent marks and condition. Est. £70-120. £60



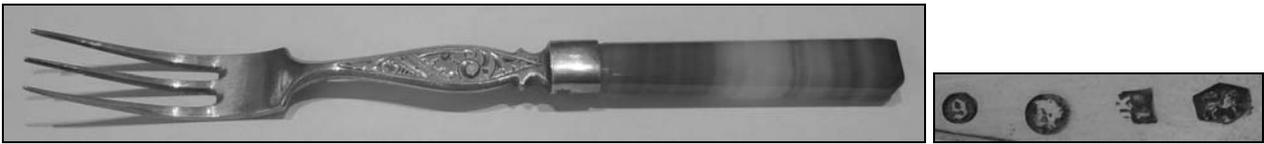
115. **Victorian silver & steel handle** shaped as mother with 3 children, London 1891 by William Comyns. L-14cm. ~ good weight but is filled, maker's mark worn, otherwise good condition. Est. £60-90. £40



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| 116. | Small silver cocktail/butter fork , Chester 1911 by Charles Horner. L-7.4cm; W-3g. ~ kink to one tine, otherwise good marks and condition. Est. £15-25. | £9 |



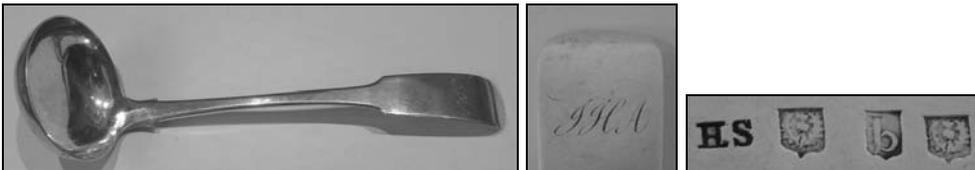
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| 117. | Scottish silver & enamel 'Scottish Thistle' coffee spoon , Edinburgh 1967 by 'JH'. L-9.6cm; W-7g. ~ good marks and condition. Est. £25-35. | £15 |
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| 118. | Dutch .833 silver & agate sweetmeat fork , Maastricht 1866 by Antonius Hendrikus der Kinderen. L-14.5cm; W-18g (with handle). ~ good marks and condition. Est. £35-65. | £30 |
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| 119. | Silver 'stag' teaspoon , Edinburgh 1959 by 'WB ^S '. ~ good marks, reasonable condition. Est. £20-30. | £20 |
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| 120. | Scottish provincial silver Fiddle pattern toddy ladle , circa 1820 by incuse 'HS' or 'SH'. L-15.5cm; W-27g. ~ excellent marks and condition. Est. £150-200. | £150 |
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| 121. | Silver & enamel 'Irish Harp' teaspoon , Birmingham 1954 by Baker Brothers. L-11.6cm; W-17g. ~ good gauge, marks and condition. Est. £40-45. | £40 |
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| 122. | George III silver Old English pattern tablespoon , London 1788 by Hester Bateman. L-20.9cm; W-59g. ~ good marks and condition. Est. £65-95. | £65 |
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| 123. | Art deco silver tablespoon , Sheffield 1950 by Cooper Brothers & Sons. L-20.3cm; W-69g. ~ good gauge, marks and condition. Est. £65-85. | £65 |
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| 124. | Scottish silver Fiddle pattern dessert spoon , engraved 'Green', Edinburgh 1810 by Robert Gray & Son. L-17.8cm; W-35g. ~ may have been buried, otherwise reasonable marks and condition. Est. £50-60. | £50 |
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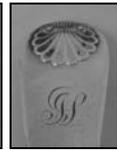
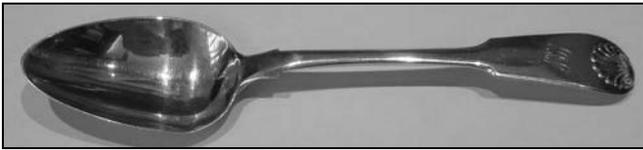
125. **Scottish** silver **Oar** pattern **toddy ladle**, Edinburgh 1810 by Francis Howden. L-15.7cm; W-26g. ~ good marks and condition. Est. £50-75.

£40



126. **Scottish** silver **Hanoverian** pattern **tablespoon**, Edinburgh c.1745 by Laurence Oliphant. L-21.1cm; W-63g. ~ marks worn, otherwise good gauge, bowl and condition. Est. £70-90.

£60



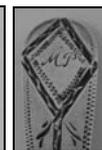
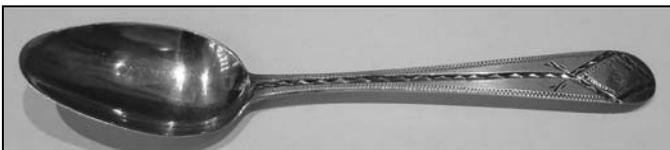
127. **Scottish** silver **Fiddle & Shell** pattern **teaspoon**, Edinburgh 1827 by script 'F&S'. L-14.1cm; W-15g. ~ minor kink to bowl lip, otherwise good marks and condition. Est. £20-30.

£15



128. **Irish** silver **Fiddle Rattail** pattern **tablespoon**, Dublin 1835 by Peter Wingfield. L-22.5cm; W-76g. ~ reasonable condition, good gauge and marks. Est. £50-80.

£50



129. **George III** silver **Bright-cut** pattern **teaspoon**, London c.1780 by John Lambe. L-10.9cm; W-7g. ~ good marks and condition. Est. £20-30.

£15



130. **Irish** silver '**Celtic-knot**' pattern **dessert spoon**, Dublin 1909 by crown over 'W'. L-15.3cm; W-28g. ~ good marks and condition. Est. £25-45.

£18



131. **Victorian** silver & blonde horn '**thistle**' **spoon**, Chester 1894 by Cornelius Saunders & Francis Shepherd. L-13.8cm. ~ good marks and condition, ideal for eating your caviar. Est. £25-45.

£6



132. **Birmingham**, **George IV** silver **Fiddle** pattern **dessert spoon**, 1825, by Spooner, Clowes & Co. L-18.2cm; W-38g. ~ good bowl, marks and condition. Est. £45-65.

£45



133. **George III** silver **Old English** pattern **tablespoon**, London 1778 by William Sumner & Richard Crossley. L-22cm; W-64g. ~ good marks and condition. Est. £35-55.

£30



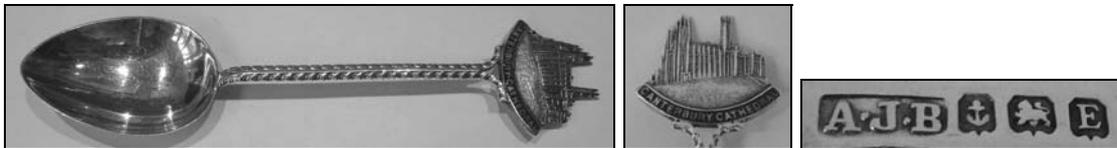
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| 134. | Victorian silver Old English pattern table fork, London 1874 by Samuel Smily. L-20.3cm; W-72g. ~ good gauge, marks and condition. Est. £35-55. | £25 |



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| 135. | George III silver Old English (private-die?) pattern dessert spoon, London 1783 by Richard Evans of Shrewsbury, over striking George Smith. L-17.7cm; W-28g. ~ good marks and condition. Est. £90-120. | £90 |
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| 136. | Edwardian silver 'Hereford' teaspoon, Birmingham 1906 by Marston & Bayliss. L-10.8cm; W-13g. ~ good mark and condition. Est. £25-35. | £20 |
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| 137. | Silver & enamel 'Canterbury Cathedral' teaspoon, Birmingham 1929 by Alfred James Burke. L-11.3cm; W-12g. ~ good marks and condition. Est. £25-35. | £17 |
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| 138. | Edwardian silver 'Reigate' teaspoon, Birmingham 1907 by Sydney & Co. L-12.4cm; W-16g. ~ wear to marks, otherwise good gauge and marks. Est. £20-30. | £10 |
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| 139. | Edwardian silver 'Lynmouth' teaspoon, Birmingham 1906 by William J. Holmes. L-12.1cm; W-12g. ~ good marks and condition. Est. £20-30. | £10 |
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| 140. | Silver & enamel 'Snowdonia' teaspoon, Birmingham 1931 by 'G'S'. L-11.5cm; W-11g. ~ good marks and condition. Est. £20-30. | £10 |
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| 141. | Silver & enamel 'Knaresborough' teaspoon, Birmingham 1928 by William J. Holmes. L-12.1cm; W-15g. ~ good marks and condition. Est. £20-30. | £12 |
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| 142. | Victorian silver-gilt fruit serving spoon , Birmingham 1878 by Hilliard & Thomason. L-18.6cm; W-58g. ~ good marks and condition. Est. £65-85. | £62 |
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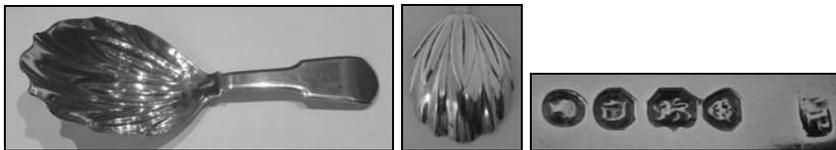
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| 143. | George III silver Dolphin Picture-back Hanoverian pattern teaspoon , London c.1770 by Thomas Dealtry. L-11.5cm; W-10g. ~ rare picture, wear to bowl tip, otherwise good picture, marks & condition. £80-120. | £58 |



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| 144. | George II silver Rattail Hanoverian pattern teaspoon , London c. 1730 by 'T' or 'T'.S'. L-10.7cm; W-8g. ~ reasonable marks and condition. Est. £25-35. | £22 |
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| 145. | William IV silver Fiddle pattern tea caddy spoon with shell bowl, London 1831 by William Chawner. L-9.1cm; W-16g. ~ good gauge, marks and condition. Est. £80-120. | £65 |
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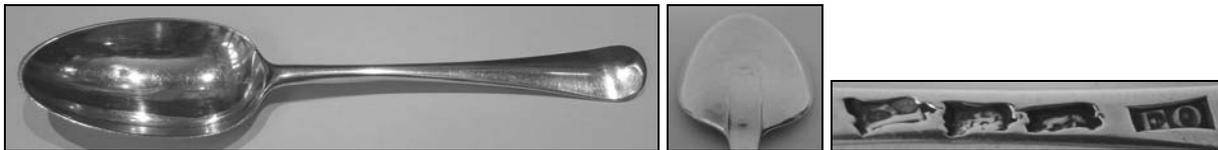
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| 146. | Victorian silver Fiddle pattern tea caddy spoon , London 1839 by 'FP'. L-9.4cm; W-10g. ~ good marks and condition. Est. £80-120. | £52 |
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| 147. | Large George III silver Old English tablespoon or small stuffing spoon , London 1787 by Hester Bateman. L-24.4cm; W-84g. ~ excellent bowl, gauge, marks and condition. Est. £80-120. | £68 |
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| 148. | George II silver Hanoverian pattern tablespoon , London 1746 by Ebenezer Coker. L-20.4cm; W-68g. ~ good bowl, marks and condition. Est. £70-90. | £56 |
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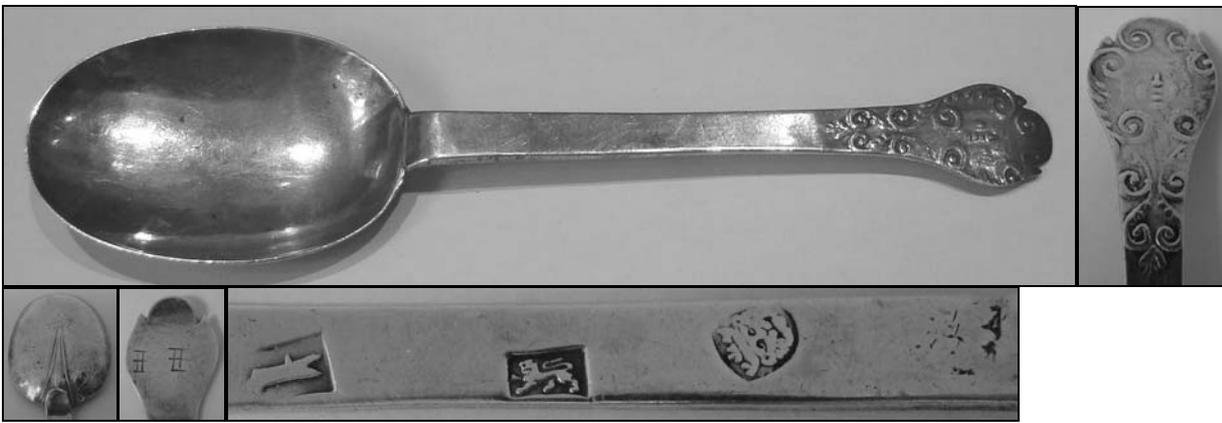
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| 149. | George II silver Hanoverian pattern tablespoon , London 1750 by Elizabeth Oldfield. L-20.7cm; W-69g. ~ good bowl, gauge and marks. Est. £65-85. | £62 |
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| 150. | Exeter, Victorian silver Victoria pattern dessert spoon , 1872, by Thomas H. Stone. L-17.8cm; W-66g. ~ good gauge, marks and condition. Est. £45-65. | £38 |
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| 151. | Pair of George II silver & steel table knives , circa 1740, not marked. L-24.1cm. ~ excellent weight and condition, very satisfying to hold. Est. £100-200. | £75 |
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| 152. | James II silver Ribbed Rattail Lace-back & Lace-front with Mask pattern trefoil spoon , London 1688 by possibly Edward Hulse. L-17.9cm; W-34g. ~ a rare 'mask' front, bowl slightly reshaped, maker's mark hard to read, otherwise good colour, marks and condition. Est. £400-500. | £340 |



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| 153. | Newcastle silver Kings pattern table fork , 1862, by John Walton. L-19.9cm; W-94g. ~ wear to marks, otherwise good weight and condition. Est. £45-65. | £38 |
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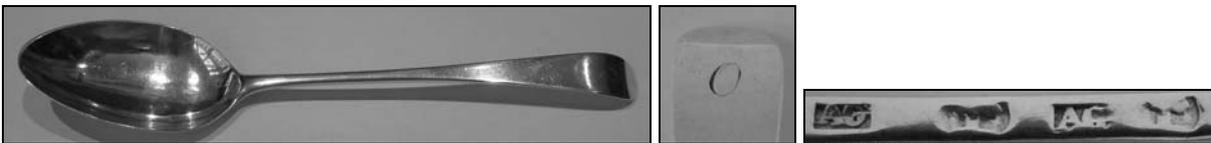
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| 154. | Victorian silver Albert pattern table fork , London 1845 by William Eaton. L-20.9cm; W-105g. ~ good weight, marks and condition. Est. £50-75. | £45 |
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| 155. | Victorian silver Victoria pattern tablespoon , London 1893 by Francis Higgins. L-22.6cm; W-97g. ~ good weight, marks and condition. Est. £55-75. | £50 |
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| 156. | Victorian silver Victoria pattern butter knife , London 1864 by Charles Boyton. L-19.4cm; W-49g. ~ wear to marks, otherwise good condition. Est. £45-65. | £40 |
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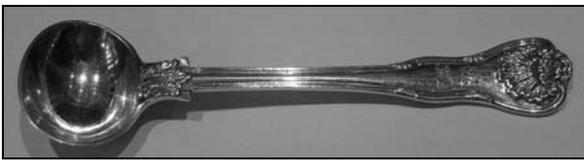
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| 157. | Scottish silver Old English pattern dessert spoon , Glasgow c.1780 by Adam Graham. L-17.8cm; W-26g. ~ reasonable marks and condition. Est. £50-70. | £50 |
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| 158. | Irish silver Bright-cut Celtic-point pattern dessert spoon , Dublin c.1795 by Michael Keating. L-17.2cm; W-27g. ~ marks worn, otherwise good condition. Est. £45-65. | £45 |
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| 159. | George II silver Fiddle & Thread pattern table fork , London c.1740 by J. Berthelot. L-18.8cm; W-64g. ~ marks & tines worn, otherwise good weight and condition. Est. £55-85. | £35 |
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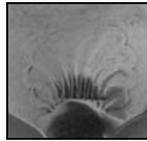


Lot

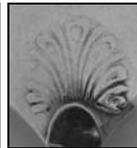
Description

Reserve

160. **Victorian silver Kings Husk pattern salt spoon**, London 1863 by Elizabeth & John Eaton. L-11.6cm; W-27g. ~ good weight, marks and condition. Est. £25-35. £22



161. **American silver Fiddle & Basket of Flowers pattern teaspoon**, New York c.1830 by T & C Stebbins. L-15.2cm; W-18g. ~ knocks to bowl and kink to stem, otherwise good condition. Est. £25-35. £20



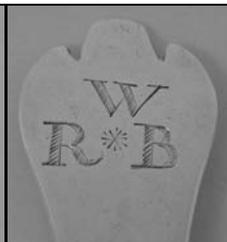
162. **Georgian silver Hanoverian Shell-back pattern teaspoon**, London c. 1750 by Thomas Dealtry. L-10.7cm; W-8g. ~ wear to bowl tip, otherwise good shell and condition. Est. £15-25. £10



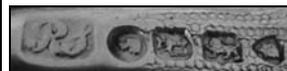
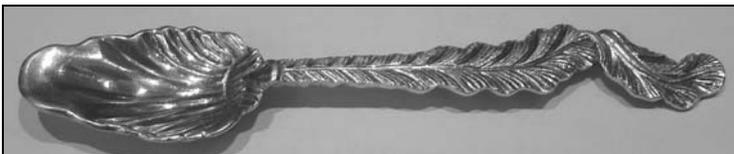
163. **Irish silver Galleon-back Hanoverian pattern teaspoon**, Dublin c.1760 by Christopher Skinner. L-12cm; W-13g. ~ wear to marks, reasonable picture-back, otherwise good condition. Est. £160-200. £150



164. **Queen Anne Britannia silver Dognose Rattail pattern tablespoon**, London 1709 by possibly Richard Bristow. L-19.4cm; W-52g. ~ bowl slightly reshaped, wear to marks, otherwise good condition. £80-120. £70



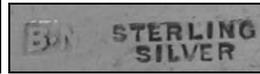
165. **William & Mary silver Ribbed Rattail pattern trefid spoon**, London 1693 by William Mathew. L-18.6cm; W-42g. ~ bowl reshaped, otherwise good marks and condition. Est. £400-460. £400



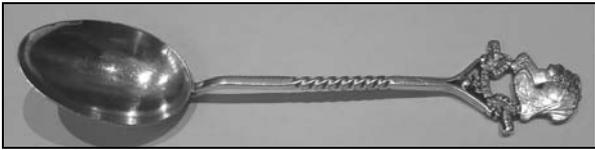
166. **Victorian cast silver-gilt 'leaf stem' teaspoon**, London 1870 by Richard Sibley. L-10.7cm; W-16g. ~ good marks and condition. Est. £45-55. £45



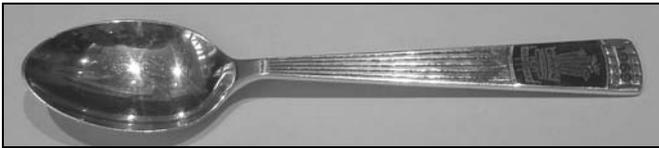
167. **Silver 'Harpenden Golf Club' teaspoon**, Sheffield 1932 by Walker & Hall. L-11.5cm; W-16g. ~ good marks and condition. Est. £20-30. £18



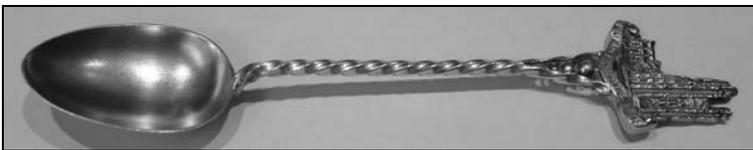
Lot **Description** **Reserve**
 168. Silver 'The Kings Own' golf club **teaspoon**, engraved 'Runners Up Foursomes', circa 1920 by 'B.N'. L-11.6cm; W-18g. ~ only maker's mark, good marks and condition. Est. £25-35. £25



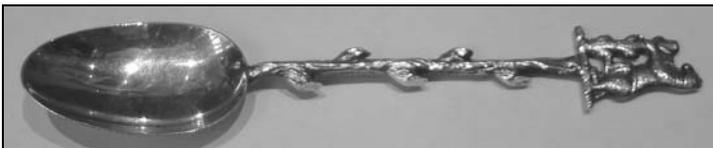
169. Victorian silver 'Victoria Jubilee 1837-1937' **teaspoon**, London 1900 by Cornelius Saunders & Francis Shepherd. L-11.7cm; W-12g. ~ minor wear to bowl tip, otherwise good marks and condition. Est. £25-35. £25



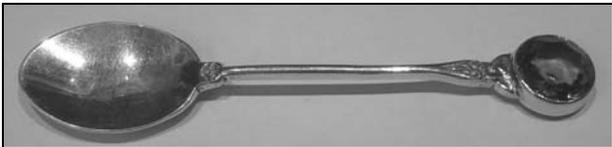
170. Silver & enamel '1969' Prince of Wales Investiture **teaspoon**, Birmingham 1968 by 'T.F'. ~ good marks and condition. Est. £25-35. £15



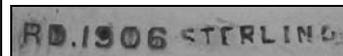
171. Edwardian silver 'Beverley Minster' **teaspoon**, Chester 1901 by William Aitken. L-12.3cm; W-13g. ~ good marks and condition. Est. £25-35. £18



172. Silver 'Bear finial' (Warwick) **teaspoon**, Birmingham 1935 by A. Marston & Co. L-11.6cm; W-12g. ~ good marks and condition. Est. £20-30. £18



173. Scottish silver & paste (citrine) **coffee spoon**, Edinburgh 1965 by 'RA'. L-9cm; W-9g. ~ reasonable marks and condition. Est. £35-40. £35



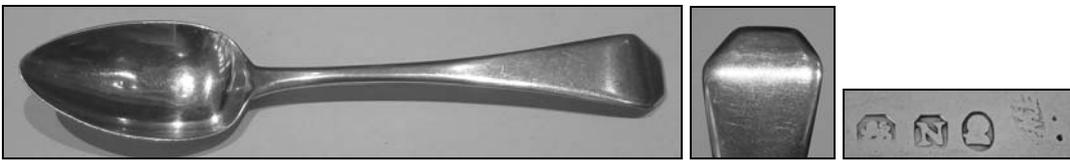
174. Canadian silver 'Gold panning - Post Office, Rossland, B.C.' **teaspoon**, circa 1910. L-10.2cm; W-14g. ~ reasonable marks, good condition. Est. £25-45. £25



175. George I Britannia silver Hanoverian Rattail pattern **tablespoon**, London 1719 by Andrew Archer. L-19.1cm; W-66g. ~ good gauge, marks and condition. Est. £120-160. £100



176. George I Britannia silver Hanoverian Rattail pattern **tablespoon**, London 1719 by Andrew Archer. L-19.2cm; W-66g. ~ good gauge, marks and condition. Est. £120-160. £100



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| 177. | George III silver Coffin-end pattern teaspoon , London 1808 by Thomas Wallis. L-13.5cm; W-17g. ~ reasonable marks, good condition. Est. £20-30. | £15 |



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| 178. | French provincial silver table fork , Marseilles 1756 by 'M.B'. L-19cm; W-62g. ~ wear to tines, otherwise great marks and condition with lovely colour and feel. Est. £80-120. | £80 |
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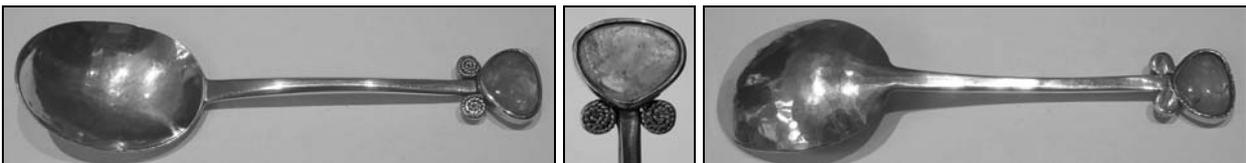
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| 179. | George III silver marrow scoop , engraved 'EX. COLL' (Exeter Collage, Oxford) and 'Johannes Hill Soc. Com. 1658'. London 1784 by William Sumner. L-21.7cm; W-50g. ~ an excellent scoop. Est. £240-300. | £200 |
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| 180. | Irish silver pierced sugar tongs with cast arms , Dublin c.1765 by Daniel Popkins. L-14.2cm; W-57g. ~ rare, excellent gauge/weight and condition, good marks. great quality. Est. £200-300. | £150 |
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| 181. | Russian, pair of Fiddle pattern table spoons , St. Petersburg 1865 by G.A. Sholman. L-21.4cm; W-135g. ~ good gauge, bowls, marks and condition. Est. £80-120. | £65 |
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| 182. | Arts & Crafts silver spoon with rock crystal insert and hammered finish bowl , circa 1920, not marked. L-12.9cm; W-21g. ~ good condition, a pleasing example. Est. £60-80. | £45 |
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| 183. | George III silver Bright-cut decorated fish slice , London 1791 by Robert Hennell I. L-29.1cm; W-142g (loaded handle). ~ slight kink and nick to blade, otherwise good marks and condition. Est. £200-250. | £170 |
|------|---|------|

The next Club Postal Auction will take place on Thursday 10th February 2011

Members are invited to submit their Lots (max. 10) for the next postal auction by posting or delivering by hand up until the **16th December**. Please provide clearly a full and comprehensive description, if possible, of your various lots, remembering to note all relevant facts such as makers, dates and interesting features etc. and reserve. Also please clearly state your **name**, address and telephone number. Please never intentionally submit repaired, damaged, burnished or mediocre items, as such will not sell.

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POSTAL AUCTION INFORMATION

Your written, email or faxed bids should be with us, please, by no later than 12.00pm, on the day of the sale. Please note that purchase prices are subject to a 10% buyers premium (plus VAT on the commission) and £6.00 for postage & packing per consignment.

Members are welcome to come to view the lots on offer at 26 Burlington Arcade, London.

Bidding

The Lot is offered to the top bidder on approval, at a figure that is 50% the difference between that bid and the under bid or, where only one bid is received, at 50% the difference between that figure and the reserve. Should two or more members submit an identical top bid the Lot is offered to the member whose bid was received first, at that price. The Lot will be sent to you for approval where you can decide to either purchase or return the Lot.

When submitting your bid(s) please make sure you clearly state the Lot number, a brief description, your bid (excluding premium), name & address and a telephone or fax number.

If you are successful we will telephone you on the day of the sale from 6pm to confirm your purchase(s) and at what price. Also to confirm that someone will be at home the following Thursday morning, to receive the lot(s), sent by guaranteed delivery.

We request payment within 48 hours of your receiving the lot(s), or their immediate return (together with a refund of the postal and packaging charges (£6.00) incurred in the failed transaction) should you decide not to take up your option to purchase.

Overseas Based Bidders

- If successful, we will notify you by fax or email.
- Please note that Lots are not dispatched until payment in Sterling has been received, also that postage/ packing is charged at £12.00 per package regardless of weight or destination.
- Although every assistance will be provided to trace missing packages, please note that our responsibility ends once a package leaves the United Kingdom.

Vendors

All members are invited to enter Lots (max. 10) for the Silver Spoon Club Postal Auction.

- Commission is charged at 10% (plus VAT on the commission) of the sale price.
- Vendors are paid when we have received payment; please note that there may be a delay in settlement where lots have been purchased by overseas members, or where a lot has been rejected by a U.K. member thus necessitating a further offer to an under bidder.
- Items for which no bids have been received will be posted back to you, and charged £6.00 for postage & packaging.

General Information

- The Auction results will be printed in the next Finial.
- All measurements are approximate.
- The Silver Spoon Club holds no responsibility for description. All purchasers must satisfy themselves on their lot(s) prior to payment.
- Members participating in the auction are deemed to have accepted that we are not to be held personally responsible for any losses incurred by members, for whatsoever reason.

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